

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JULY 19, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY



# MAE WEST

"THE BELLE OF BROADWAY"

With **HARRY RICHMAN**

HEADLINING THE B. F. KEITH THEATRES

Under the Personal Direction of Mr. E. F. ALBEE  
Management of ALF T. WILTON

**Sensational Hit at Palace, New York** Last Week  
July 10

**"CON" in Variety says:**  
**RIVERSIDE**

Mae West, headlining at the Riverside this week, made the half a houseful of patrons forget the heat Monday night. Mae West, once known to vaudeville fans as a girl who shook a wicked shoulder, will prove a revelation to her former acquaintances in her new act. She rises to heights undreamed of for her and reveals unsuspected depths as a delineator of character songs, a dramatic reader of ability and a girl with a flare for farce that will some day land her on the legitimate Olympus. In her new turn she is assisted by Harry Richman, who is an ideal opposite. Richman has the ability to read lines and a pleasant singing voice.

Miss West as a French prima donna of temperament was delicious. Another high light was a special arrangement of a pop song that allowed her impersonations of how different types of vamps put the bee on their heavy Johns. The material by Neville Flesson gave Miss West the first opportunity to capitalize her versatility. Miss West has arrived and is a real wow. Opening after intermission here she did twenty minutes of sheer entertainment that was honey to the jaded vaudeville palate and was then ovated to a speech.

**Newark Star-Eagle says:**

What is stage personality? To find the answer look Mae West over at Proctor's this week end. This fascinating darling of the truly sparkling eyes just "goes across" so naturally and delightfully that one cannot resist the "vamp" types she portrays with graceful ease.

Mae was good in her previous appearances before a Newark audience, but she isn't standing still. She's better now than ever, is this young charmer, and it's an ascending place in stardom that is opening to her. If Mae and her eyes are as compelling off stage as on—and who can doubt it?—well, now, that's a thought worth enjoying. The enthusiasm of the audience compelled a speech of thanks that further endeared the comedienne to the Newarkers' hearts. Harry Richman gives some splendid assistance—in fact, there are times when one might well call it enviable assistance.

**THE CLIPPER Says:**  
**HAMILTON**

Mae West, with Harry Richman, stopped the show. The offering has been reviewed and commented on favorably in these columns many times. It's funny that when a chap can play the piano in a manner worth hearing, he does no solo. But Richman makes up for that with his songs and his accompanying Miss West.  
G. J. H.



**"SIME" in Variety says:**

Mae West is a revelation and the surprise of vaudeville in a new act and a good act. Any one watching Mae West in this turn by Neville Flesson, and who knows Mae West in her stage career to date, will be paralyzed, not so much at the act itself as at this Mae West, who can do what she is now doing and has done what she did, notwithstanding.

Her Frenchy number in this turn is a bit of vaudeville art, as it was written and as she does it. And right after that, with still another change of three striking gowns worn by Miss West, she did a "Cry" song, synopsizing the added verses as different people of the stage might do the number, making the most out of the three impersonations with a dramatic verse. Mae West doing dramatics! Oh, boy! And they let this girl do shimmy dancing because the house applauded.

In the first number Miss West got laughs. It was about a "beautiful girl," and the singer spoke later of "vamps," the different kinds, and how they work. Those were a different kind of laughs from laughs given to a shimmy dancer. A girl who can make people legitimately laugh may remain on the stage just as long as she can make them laugh; a shimmy dancer will have a stage life just as long as the shimmy lasts. It has outlasted itself already. There is no dancing in the present Mae West turn; it's clean as a whistle and good. It can play anywhere and will entertain everywhere. Besides, its production cost must have been considerable.

**THE CLIPPER, New York, says:**  
**PALACE, N. Y.**

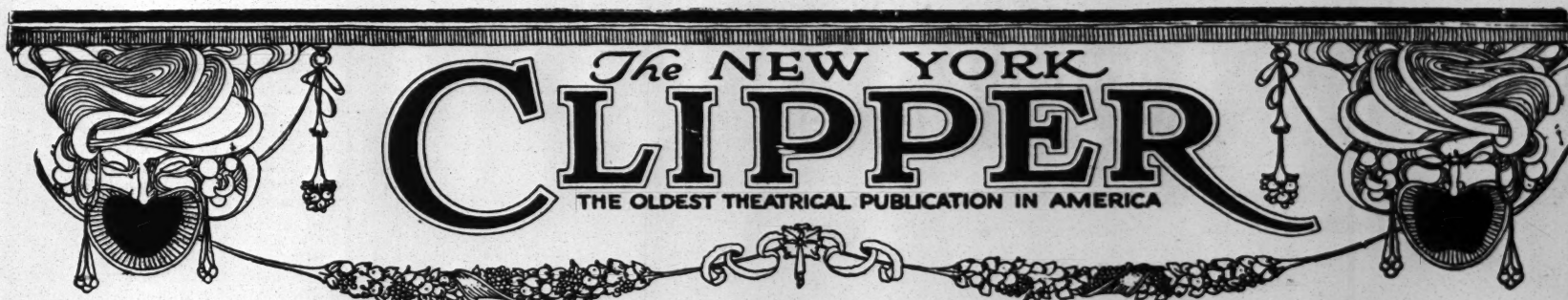
In "Bits of Musical Comedy," Mae West and Harry Richman at the piano, may be credited with sharing the bit honors of the first half with Lou Tellegen. "The Belle of Broadway" did three numbers, two of which at least she has been seen in for some time. She opened with a "vamp" song, a sort of philosophic number, and followed with her best hit, that of the temperamental French prima donna, which she does in her own particular style. Her closing song, of which there were several versions, put the finishing touches on the offering, which won all the way. Miss West has presented a number of acts in vaudeville. This one is by far the best.  
M. H. S.

**SAM McKEE says in The Telegraph:**

A sensational feature will be Mae West with Harry Richman in "Bits of Musical Comedy." Miss West is a great figure in musical comedy and revues. Vaudeville has adopted her with favor.

**This week Now (JULY 17) ORPHEUM, Brooklyn**





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## B'D'WAY'S SHOW BUSINESS BETTER THIS SUMMER THAN LAST

**Twenty Shows Now Playing in Broadway Theatres, Ten of Them Making Real Money—Corresponding Week of Last Year Saw But Sixteen—Pessimistic Prediction Went Wrong**

Contrary to early predictions of those thoroughly conversant with show business, Broadway's theatres have done better this summer than they did the summer before, with more shows running, and at least half of them playing to very profitable business. The wisecracks based their pessimistic belief in a poor summer season for Broadway on the prevailing business depression, figuring that if last summer was bad for the theatres, the summer of 1922 would be a whole lot worse. The record of the shows playing on Broadway at present, however, prove otherwise.

There are twenty shows playing on Broadway this week, while in the same week in July of 1921, the first off season since the prosperous times of and immediately following the war, there were but sixteen. Of the twenty shows playing now, ten are enabled to do business and make a profit at the same time, by the aid of the cut-rate agency. The other ten, and this is an interesting fact, are all doing good business and every one of them is a real hit.

The theatrical business may well be said to be on its way back to normalcy, judging by the renewed activity of road managers forecasted by requests for touring shows made by out of town resident managers, and also by a comparison of Broadway conditions of the last two summers. While in the middle of July, 1921, there were but sixteen shows playing, at the same period in 1920 there were twenty-five shows. A large falling off in the number of shows playing in the summer of 1921 shows the effects of the slump which had started in the early part of that year, and by the same token the improvement this summer presages better conditions for the

coming seasons of 1922 and that of 1923.

There are several reasons back of the increase in the number of summer shows running on Broadway, and the foremost of these is the cut-rate agency's recently acquired popularity with the theatregoer who cannot afford the regular box-office prices. Another reason is the great slashing in salaries accepted by actors in order to keep working during the summer. Yet another is the decrease in cost of production, estimated to be in the neighborhood of from 15 to 25 per cent.

The ten shows which are listed on the cut-rates are: "From Morn to Midnight," a Theatre Guild attraction playing at the Frazee; "He Who Gets Slapped," also a Theatre Guild play at the Garrick, which is showing a margin of profit; "The Bat," which is going toward a two-year run at the Morosco; "Six-Cylinder Love," figured to close some weeks ago but kept going with fair profits by recourse to the cut-rates; "Sue, Dear," a newcomer which is only enabled to continue through the assistance of the agency; "Strut Miss Lizzie," also in the same class; "The Goldfish," showing a fair profit; "Abie's Irish Rose," getting a big play from Joe Leblang's clientele; "The Dover Road," one of last season's hits, which is going along with trimmed sails on the breeze supplied by the cut-rates; and "The Plantation Revue," the all-colored show which opened Monday night at the Forty-eighth Street Theatre.

The ten steady winners are: "The Chauve-Souris," "Kiki," "Music Box Revue," "Good Morning, Dearie," "Captain Applejack," "Partners Again," the Ziegfeld "Follies," "Kempy," "The Cat and Canary," and "Spice of 1922."

### CARNIVALS NOT WANTED

MONTREAL, July 17.—The Montreal Theatre Managers Association, through B. M. Garfield, secretary, have made an official protest to Mayor Martin and the Montreal City Council against traveling carnival shows, and have demanded that a formal consideration of the subject be made by the civic administration. A similar demand has been made by the Theatre Managers Association at Winnipeg.

### LAURA HOPE CREWS ROBBED

SAN FRANCISCO, July 17.—Laura Hope Crews, who appeared here recently in "Mr. Pim Passes By," was robbed two days before she left for New York, of two diamond rings valued at \$3,000.

Miss Crews said that she left the rings on her dressing room table in the Hotel Cliff before retiring.

When she awoke she found the jewels missing and stated that a thief must have entered the room while she was asleep.

The police authorities have been placed in charge of the case.

### REPLACE KNICKERBOCKER

WASHINGTON, July 17.—As a result of the petition which was signed by 2,000 residents of this city, permission has been granted by the authorities for the construction of a new motion picture house on the site of the ill-fated Knickerbocker Theatre, which caved in last season and resulted in the death of many people. The new house will be known as the Ambassador and will be owned and operated by the Harry Crandell, Inc., interests. The house will be ready for opening in October, J. E. Lamb, a New York architect, is designing the new house.

### NEW HOUSE FOR BOSTON

BOSTON, Mass., July 17.—The trustee of the Jewett Repertory Theatre Fund, Inc., of this city, have purchased land and will build a new repertory theatre on Huntington Avenue. Plans are now being perfected for the new project. Among those who will appear in the Jewett Repertory Company next season will be E. E. Clyde, Miss Catherine Willard, H. Conway Wingfield, Miss Katherine Standing.

### SUNDAY CHURCH FILM BARRED

AKRON, O., July 17.—"Churches needn't think they can drive our moving picture men out of Sunday business and then grab it themselves, not in Rittman anyway," declared Mayor William Shackelford of that village tonight.

Mayor Shackelford today issued orders forbidding the showing of a near east relief film, "Alice in Hungerland," at a joint service of the Presbyterian and United Brethren Churches at the United Brethren tomorrow night.

"Church people recently caused the arrest of our local moving picture man for exhibiting on Sunday in violation of the state law," explained the mayor.

"He was fined \$125 and costs, and driven out of Sunday business."

"The state law is no respecter of persons. If it is illegal to show a motion picture in a theatre, it is illegal to show one in a church, and as mayor of this community I intend to be impartial in my enforcement of the law."

"If the churches attempt to put on those pictures tomorrow night, arrests will follow."

"If the people don't like the laws of this state they should have them changed. So long as they are on the statute books, every public official should have backbone enough to enforce them or else should get out of office."

Rittman is a town in Wayne county about fifteen miles from Akron.

G. H. Clittinger, Sunday school superintendent of the Presbyterian church at Rittman, said tonight that a lecture will be given tomorrow night as scheduled but that the picture will be omitted in compliance with the wishes of the mayor.

"It is hardly worth while for us to squabble over such trivial matters," he said.

"The lecture is the thing. The picture was only to be a side issue, anyhow."

### "HICHY KOO" FOR BAYES

"Hichy Koo," a new revue, goes into rehearsal within the next few days and will be presented early in August at the Nora Bayes Theatre. Arthur Klein, who is making the production, is engaging a number of big names to feature in the piece, which is to be of the novelty order.

Among those who have been approached regarding the new piece are Raymond Hitchcock, W. C. Fields, Van and Corbett and a number of others.

Hitchcock is going into vaudeville, but is said to be considering a part offered him in the revue.

### CIRCUS RIDER INJURED

Miss Bessie Hollis, circus equestrienne, was injured during the course of an exhibition at Middletown, N. Y. While her horse was galloping around the ring she made a leap for it, but as she reached its back, lost her footing and fell to the tan bark, breaking her arm.

### WOMAN AS CIRCUS DIRECTOR

Mrs. Nat Reiss, widow of the owner of the Nat Reiss shows, is the pioneer of women circus directors. In addition to this she has supplanted many women in executive circus positions with women aids.

She took over the position of ringmaster after the recent death of her husband.

### NEW BRADY PLAY SCORES

STAMFORD, July 14.—"Manhattan," the new comedy drama by Leighton Osmun and Henry Hull, which is produced by William A. Brady, was presented for the first time at the Stamford Theatre on Thursday night, and was received with great satisfaction by the audience. It is a comedy of New York and New Yorkers, as the title suggests, and while the plot itself is an ordinary one, it is handled dextrously and provides more than the average number of laughs.

The cast is a splendid one, headed by Norman Trevor, Hilda Spong and Marguerite Maxwell. Trevor is, as usual, perfectly at home in the part of a young wealthy New Yorker, and Miss Spong as his over-haughty mother is perfectly capable to hold up her end. Miss Maxwell, however, distinguishes herself in the part of the stenographer from the East Side, with whom Trevor as Duncan Van Norman falls in love.

Duncan Van Norman is an intellectual young man, whose great delight is writing essays. He has never experienced any scarring experiences in all his life, and his society mother feels that he should sow his wild oats before it is too late. The family lawyer fixes it up; Lory, a stenographer, who thinks it's just grand to be rich, goes to work and lives at the Van Norman home but instead of the affair turning out as hoped for by Mrs. Van Norman, Duncan falls in love with her and wants to marry her. His mother refuses to hear of it, and cuts off his allowance when he threatens to marry her anyway. Then matters are complicated by Lory falling heir to an immense fortune left by some distant relative in South Africa. Duncan does not want to marry under the existing conditions, as he thinks he might be looked upon as a fortune hunter. Lory, however, wants him badly enough to devise means and methods of making him marry her, and so the play ends.

Others in the cast are: Hubert Druce, J. Malcolm Dunn, Wm. Sams, Leil Bliss, Puritan Townsend, Dorothy Tierney, Helen Gahagan and Albert Gran.

### CONEY CONCESSIONS CLOSING

Seventy-two concessions closed on Surf avenue, Coney Island, last week, forced out by the inability of their owners to meet the rent payment due on July 5th. Many others on other streets in the Island have also closed. This is the worst season Coney Island has ever seen, it is freely declared by old-timers there.

Last Sunday was the first good day's business of the season at the Island. The concessionaires, amusement device proprietors and restaurant owners look forward to good business for the balance of the season if the fair weather continues at the present average.

### "CLEAN TOWN" NEW NUGENT PLAY

John C. and Elliott Nugent, authors of "Kempy" in which they are appearing at the Belmont Theatre, have written a new comedy the title of which is "A Clean Town." The Nugents, father, son and daughter, Ruth, will remain with "Kempy" at the Belmont.

### "TANGERINE" AGAIN FOR CASINO

"Tangerine," which closed at the Casino several weeks ago will re-open at that house on August 7.



## GOLDIN SUSTAINS RIGHT TO SAWING A WOMAN ILLUSION

**Appellate Division of Supreme Court Reverses Order of Lower Court and Grants Him an Injunction—Illusion Was a Big Vaudeville Feature**

The Appellate Division of the Supreme Court last week reversed the order of the lower court denying Horace Goldin, the magician, an injunction restraining the Weiss Brothers' Clarion Photoplays, Inc., and the Alexander Film Corporation from exhibiting or otherwise dealing in the film expose of the illusion "Sawing a Woman in Half," of which Goldin claims to be the originator, and granted his motion for the injunction. The injunction order against the film companies will be handed down upon Goldin's filing of a bond in an amount to be fixed later. To ascertain the amount of the bond, attorneys for both sides are ordered to submit memorandum giving their views of its size.

The order denying Goldin's motion for an injunction was handed down recently, by Supreme Court Justice Delahanty. The case has created much interest throughout the theatrical profession, as the "Sawing a Woman in Half" controversy has been raging in several different directions for over a year. Since first introduced in vaudeville by Goldin in this country many magicians have produced similar illusions, all of which have been bitterly fought by Goldin. The reversal of Justice Delahanty's decision was concurred in by the five justices of the Appellate Division, who are judges Clarke, Dowling, Smith, Paetz and Greenbaum.

Goldin was represented by William Grossman and Avel B. Silverman, of the law offices of House, Grossman & Vorhaus. Attorney Harry G. Klosch represented the defendants.

Weiss Brothers are the principal stockholders in the Clarion Photoplays, Inc., which produced the expose of "Sawing a Woman in Half," and the Alexander Film Company is a distributing exchange, which had purchased the New York State rights for the picture.

In a sweeping opinion, written by Justice Victor J. Dowling, it was held that Goldin had proved that he is the originator of the illusion and that the defendants had "unfairly and unjustly sought to profit" by Goldin's success.

"The success of these illusions," says the opinion, which goes deeply into the conditions of the professional performer of magical illusions, "depend upon the inability of the average audience to grasp by observation the method employed by the performer, and their value therefore depends upon the degree of mystery in which the performer is able to envelop the means which he uses to accomplish the end."

Goldin, states Judge Dowling in his opinion, has created a great demand for the illusion and has earned as much as \$2,000 weekly from it. He has gone to great expense to stop imitators, having procured injunctions against them in the United States District Court of the Southern District of New York, the United States District Court of the Western District of Pennsylvania, and the Court of Common Pleas of Ohio. The defendants claim that the picture they have produced

is based upon a modified version of the illusion done by John Coultts, which is adopted from P. T. Selbit's version of the act, and Goldin has secured an injunction against Selbit, says the opinion.

"While the details of the illusion purporting to be exposed by the defendants vary in some particulars from the manner in which plaintiff produces his illusion," says Judge Dowling, "the conclusion cannot be escaped that the purpose of the defendants in the making and exhibition of their picture is to unlawfully and unfairly take advantage of the success which has rewarded the plaintiff's initiative, and to deprive him of the fruits of his ingenuity, expense and labor."

A number of affidavits made by magicians are referred to by Justice Dowling in his opinion, among them Harry Houdini's, in which he stated that he had never witnessed the production of "Sawing a Woman in Half" by any one other than Goldin; Servais Le Roy, who said that he paid Goldin \$250 weekly royalty for the use of the illusion; Adelaide Hermann, widow of the late Alexander Hermann, who swore that her husband, who was known as "Hermann the Great," never produced the illusion, and Howard Thurston, who swore that Goldin had built the illusion in his workshop at Whitestone, Long Island. A letter from the Keith booking office was also referred to, in which Goldin had been notified that if the motion picture was exhibited in any town where Goldin's act had been booked they would have to cancel his booking.

"Upon the facts disclosed by the affidavits," reads the opinion, "the plaintiff has satisfactorily established that he is the originator of the illusion in question, which has achieved a great success under the title 'Sawing a Woman in Half' or 'Sawing a Lady in Half,' devised by him, and that his creation of the illusion has been so universally recognized that the title thereof is in the public mind associated with his name. The result of his ingenuity and skill has been to produce for him very large financial returns, with a reasonable prospect of their continuance for a long time to come."

"The defendants have availed themselves of the very same title as that devised by the plaintiff and have made use as well of an imitation or modification of his act which apparently produces the same result, and the effect of which on the public is to produce the same illusion as that which plaintiff produces. The affidavits lead irresistibly to the conclusion that the defendants have simply sought unfairly and unjustly to profit by the plaintiff's success, by adopting the name which he gave to his illusion and by copying his methods, an unfair competition and unreasonable interference with plaintiff's rights which the courts should and will prevent."

"The order appealed from will be reversed and motion granted upon plaintiff giving an undertaking, the amount of which will be provided by the order."

### PICTURE CENSOR RESIGNS

CHICAGO, July 15.—Mrs. Benita McCormick, chief city motion picture censor for the past three years and a member of the censor board for eight, resigned.

Mrs. McCormick will go to Milwaukee, where her husband, Phillip C. McCormick, to whom she was married recently, has been made district freight representative of the Baltimore & Ohio Railroad.

### CLARE KUMMER HAS NEW PLAY

Among the William Harris, Jr., productions for next season is a new play by Clare Kummer, adapted from Savoir's comedy, "Banco."

### FIVE SHOWS LEFT IN CHICAGO

CHICAGO, July 17.—After two delayed attempts to leave Chicago, "Lilies of the Field" departed from Powers' Theatre Saturday, leaving that playhouse dark for the rest of the Summer. This company has had some difficulty with its owners, and the Equity stepped in and took over the show, which seemed to be able to hold its own through increased business.

However, there were so many changes in the cast that the play was weakened considerably and the attendance began to fall off, which forced its closing.

This leaves only five shows at the local theatres, all of which are doing a fair amount of business.

Frank Bacon is going along nicely at the Blackstone. "For Goodness Sake" remains at the Garrick; "Just Married," at the La Salle, will undergo a slight change Monday evening. Lynne Overman will endeavor to improve it by adding a scene he has written. William Courtenay, in "Her Temporary Husband," is going into his fourth week at the Cort, and Frances White and Taylor Holmes are giving Chicagoans a treat in "The Hotel Mouse," at the Apollo, which is destined to remain here throughout the Summer.

### NEWARK SUNDAY SHOWS UPHELD

NEWARK, July 17.—Sunday moving picture shows and vaudeville won a victory last week in a test case. A jury of six business men in the First Criminal Court before Judge Boettner, found Ray Deusein, manager of the Fox Terminal Theatre, not guilty of violating State vice laws in keeping open on Sundays.

The case involved all of the city's downtown moving picture theatres. It was instituted as a result of Director of Public Safety Brennan giving a permit to the Central Amusement Company to operate a Sunday performance in the Roseville section.

### PROCTOR STOCK STILL GOING

TROY, N. Y., July 17.—The impending labor troubles between the stage hands and musicians and the management of Proctor's Troy Theatre this week, were amicably settled, and the company of players presenting a stock season there continued as the attraction. The company, known as the Proctor-Troy Players, is this week presenting "Within the Law," with the "Love of Sushong" as the attraction next week. Clara Joel continues as leading lady.

### "SCANDALS" AT LIBERTY

George White's "Scandals," which goes into rehearsal this week will open the Liberty Theatre sometime in August. The cast will include: Franklyn Ardell, Paul Whiteman and his band, and Alexander and Leightner Sisters.



**FLORENCE PERRY**

*in My Dollies and Me*

Written by Jules Von Tilzer Loew Circuit

### REFEREE FOR ASTOR CASE

The Shuberts, who control "The Astor Theatre, Inc.," a corporation leasing the Astor Theatre, won a point in their suit against the Longacre Square Realty Company, the landlord concern, to restrain the realty company from disposing of the lease of the theatre to other holding companies, on the ground that they had committed fraud in seeking to hold up the leasing company for an unreasonable rental.

The Shuberts have had the theatre since 1916, when they acquired it from Cohan and Harris. Their lease expires on November 1st of this year and they sought to renew it, asking to be advised of any other bids made for the property. Their rental at present is \$38,000, according to the paper filed in the action. The Longacre Company informed the Astor Theatre, Inc., that it had forfeited its renewal rights by not living up to the lease, and that its bids would not be considered. Later, however, a conference was called, and bids made by other firms were shown, ranging up to \$90,000, and credited as follows: George M. Cohan, \$75,000; William Hurlburt, \$85,000; Harry A. Levey, \$90,000; Select Pictures, \$90,000, and J. Austin Fynes, \$85,000.

The Shuberts claimed that Cohan's bid was the only legitimate one, the others being fictitious and devised for the purpose of "jacking up" the rental of the theatre. Justice Donnelly, before whom the case is being tried, appointed Robert L. Luce as referee to hear the case.

### BIG TAX FOR HARTFORD THEATRE

HARTFORD, Conn., July 7.—Hartford theatres will contribute next month \$1,650 to the city treasury due to the local theatre license system which levies a tax on a seating capacity basis. An additional payment of \$200 will be made in September by the theatres and \$150 more will be added to the treasury in December. Notices regarding the payments were prepared at the mayor's office and sent out today, to all theatre owners.

The Crown Theatre being discontinued, eleven theatres remain to pay the license fees, the houses having a total seating capacity of 44,659. The charges for each theatre vary from \$100 to \$200, the latter charges being effective in most cases.

Practically all of the theatre licenses in Hartford expire August 1. The license of the Capitol Theatre expires on August 28 and that of Parson's Theatre on September 13, and the Princess Theatre December 25.

### AISTON SUES CORSE PAYTON

Arthur C. Aiston has entered suit against Corse Payton, through his attorney James A. Timony, to recover some scenery which he claims was converted by Payton without his permission. Aiston stored the scenery in a Brooklyn Theatre, and when he went to use it last season for one of his road companies, found that Payton, while at the Crescent in Brooklyn, had appropriated it.

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## MAYOR AND CITY COUNCIL FIGHT OVER MUNICIPAL STOCK CO'S.

**Two Companies, Casts of Which Are Paid from Taxes, Give Free Show in Parks—Council Passes Ordinance Abolishing Theatres and Mayor Vetoes It**

INDIANAPOLIS, Ind., July 17.—The two Municipal Stock Companies playing here, one at Brookside Park, and the other at Garfield Park, have plunged Mayor Shank, who sponsored the two companies, into a fight which promises to be the biggest of his picturesque career, and one which will be long remembered.

The Brookside Park company was the first to start here under the direction of G. Carelton Guy, who was appointed assistant director of amusements by Mayor Shank.

The cast of the company was made up of professional players, the salaries of whom were paid out of the city taxes and all performances are given free in open air theatres.

A block of one thousand seats are reserved each night and tickets are in turn distributed in various parts of the city through drug, grocery and other stores.

From an attendance standpoint the shows have been a great success and crowds filling the 2,500 seats have witnessed every performance, and in addition hundreds have stood up to witness the shows.

The success of the Brookside Park shows was responsible for the formation of the second company, the Garfield Park company, which duplicated the success of the first.

The shows, however, and the plan of operation, while pleasing the Mayor and the audiences, have not met with the approval of the City Council, which, at a meeting last week, passed an ordinance abolishing the theatres. The Mayor immediately vetoed it after his attorney had ruled it unconstitutional. The council now are said to be planning to pass it over his veto. Friends of the Mayor declare that influences are at work to oust him from office if he refuses to abandon the theatres.

The Mayor, however, is enthusiastic over them and declares that they will continue and he is conducting an aggressive campaign among the voters of the city.

The council is said to be against the free theatres as they claim they are taking the business away from those who have invested their money in the theatre business.

In discussing the matter Mayor Shank said, "The city is not in the show business in competition with established playhouses. Our idea," he continued, "is simply to present during the season when the legitimate theatres are closed, plays of the kind everybody can enjoy, and if the company can give an hour or so of entertainment to the people that throng the parks, largely because they have no other place to go during the hot nights, the company will have accomplished its purpose."

"We are not concerned in the uplift of the drama or anything of that sort. All we aim to do is to provide entertainment. Bedroom farces and suggestive plays are taboo. The shows are of the old-fashioned honest-to-goodness types in which the hero triumphs and the villain gets his just deserts."

"They're playing to crowded houses. Hundreds are turned away every night after standing room is taken. Tickets are taken a week or ten days in advance."

"A city fireman gave eight tickets to a man who had a wife and children. The family walked more than four miles to see the show—and they walked home again, getting to bed at 1:30. The man earned \$20 a week. He couldn't afford to buy tickets even to a movie."

The theatres, construction and all, will cost the city \$18,000. Shank has nearly 2,000 signatures on a petition asking that the shows be continued.

### ONE MORE WEEK FOR CROSS KEYS

PHILADELPHIA, Pa., July 17.—Although the Cross Keys Theatre had announced its intention of closing last week, a flood of requests for the play "Sis Hopkins" had the effect of keeping the house open for the rest of this week with the requested attraction being presented. The theatre will close on Saturday, July 22.

Mae Desmond who, with her players is closing a successful season in stock, is an altogether different comedy character from any she has appeared in yet. Frank Fiedler, Mr. Dawkley, Marie Harcourt, Anne Callahan and others are supporting Miss Desmond.

### WEBER TO DO TWO PLAYS

Joe Weber will produce two dramatic plays next season, although negotiations are now going forward for his being starred with Lew Fields in one of the Shubert units. Weber stated last week that he would lease out "Honeydew," the Zimbalist musical comedy, to another manager for the road.

The Shubert offer to Weber & Fields, unquestionably the best known team in show business, is said to be in the neighborhood of \$3,000 weekly. Weber said that the offer was acceptable to him, but that he was waiting to hear from Fields.

### WILL ROGERS DOUBLING

Will Rogers, the roping comedian, who is featured in the "Follies," is doubling these days with some picture work, being now in his seventh week on "The Legend of Sleepy Hollow," by Washington Irving, in which he plays Ichabod Crane. Supporting him are Lois Meredith and Gardner James.

### "MARJOLAINE" PRODUCERS SUED

George Leffler, who is the booker for the William Harris, Jr. offices, brought suit last week against the producers of "Marjolaine," the musical comedy which closed some time ago after a run at the Broadhurst Theatre, Robert W. Dowling, Russell Janney, Walter Herzbrun and W. J. Sherrill, for \$460 alleged to be due on a promissory note signed and delivered to him on April 7, 1922. Papers in the action were filed in the Third District Municipal Court through the law firm of Bickerton, Wittenberg & Fleisher. It is alleged that Leffler made the booking arrangements for "Marjolaine's" preliminary tour before coming into the Broadhurst, under an agreement by which he was to get a small percentage of the receipts. The producers of the show then signed a note for the amount claimed by him, which was due on June 7, but no part of which was paid.

### ACTS OUT OF LUNA PARK

The slump in business at Coney Island has caused the Luna Park management to decide to discontinue using vaudeville acts in the free show given on week days for the balance of the outdoor season. Beginning next week acts will only appear on Saturdays and Sundays.

Most of the other parks where the policy has been to give several free vaudeville acts each week are also cutting down. A number of them in the vicinity of New York are not booking any at all just now, not being willing to gamble on the weather as yet.

### MARCIN HAS NEW COMEDY

"Mary Get Your Hair Cut," a new comedy drama by Max Marcin will have an early fall production. It will be seen on Broadway after a short out-of-town tour.

### "SPICE" CAST GOING ON SALARIES

The principals of "Spice of 1922," at the Winter Garden, which has developed into a real hit, have been asked to accept flat salaries or reduce the amount of the percentage of gross receipts they have been receiving in place of salary since the show opened in Atlantic City, it was learned this week. "Spice," which has a large cast of principals, was not expected to be the hit that it turned out to be. The principals were all engaged on sharing terms, ranging from 4 to 1 per cent. of the gross receipts. It was originally intended to locate the show at the Casino Theatre, Lee Shubert giving the management generous sharing terms, 70 per cent. to the show and 30 to the house, so that it would have a favorable break for business. When he saw the show in Philadelphia, however, Lee Shubert was so impressed with it that he booked it into the Winter Garden. Because of the larger capacity of the Winter Garden, with better chances for large receipts, the sharing terms were changed to 60 per cent. for the show and 40 per cent. to the house. The "Spice" management bases its request to the principals for cuts in salaries on the changed sharing terms, it is said.

It is estimated that the principals of "Spice" get at least \$12,000 a week out of the gross receipts, which are over \$25,000 weekly, on their present sharing contracts.

Although the regular Winter Garden shows, when under the management of the Shuberts, are permitted to give nine performances a week without paying extra for the added show, the chorus people and all other salaried performers in "Spice of 1922" receive an extra eighth for the nine shows now being given.

When "Spice" came into New York from Philadelphia, where it played a week after opening in Atlantic City, it did not open until a Thursday. The chorus people and other salaried artists were paid a full week's salary, although only four performances were given the first week at the Winter Garden.

### EQUITY ISSUES WARNING

The Equity Deputy Report for last week, compiled by George S. Trimble, carries a warning note to members, reading as follows: "Do not boast of what is going to happen in 1924. If there is any boasting to do, let the other side do it." This refers to the expiration on June 1, 1924, of the present agreement between Equity and the Producing Managers' Association, at which time there may be a conflict between the two organizations over the establishment of closed shop conditions in the companies under the management of members of the P. M. A.



### HARRY HOLMAN

July 17—KEITH'S 81ST STREET, New York. And then a New Act, entitled "The Success," by Stanley Bruce, and two other authors that you have never heard of. Direction—THOS. FITZPATRICK.

### "THAT DAY" IS ODD

ASBURY PARK, N. J., July 17.—The Belmont Theatre company presented Louis Anspacher's play "That Day" at the Main Street theatre last week. Literature pertaining to the play referred to it as "a dramatization of the spiritual significance of the insignificant and the chanceful." A few in the audience might have gathered that the reason for naming the play "That Day" was the presentation of a theory to the effect "if it rains on a certain day, will certain things happen that would not have happened if it had not rained." However, the play proved to be interesting the interpolated "if" all but superfluous.

The cast did admirable work on a presentation that might have grown dull but for their efforts. It is a vehicle that will appeal to those interested in domestic and sex problems. The sex angle however, does not dominate the play to any great extent. Another triangle story spun out beyond the usual divorce court station for the death of the wife prevents the court proceedings. And, in the meantime the other woman has been convinced of the faithfulness of the man and has given him up. Then she marries another man who has loved her long and well, and seemingly happy until the events of "That Day" begin complications and almost destroy.

Several dramatic scenes take place during which man and woman disagree as to the rights of each to a past. Bits of comedy enliven the action, and helped to speed this play to the usual happy ending.

### HEBREW ACTOR STRIKE PENDING

A second conference between the representatives of the Hebrew Actors' Union, Section No. 1, and the managers of Yiddish theatres, held on Monday, was unproductive of any agreement on the wage scales and working terms, dispute over which foreshadows a strike of the Yiddish actors, it was stated this week by Rubin Guskin, business manager of the actors' union.

The first conference between managers and actors was held last week, at which time it was reported that if no agreement were reached at Monday's meeting a general strike of the actors would follow immediately.

Asked by a CLIPPER reporter about the possibility of a strike being called, Mr. Guskin said that no plans had as yet been made for such action. He said that a general meeting of the actors would have to be called first, for the purpose of voting on the question, and that no notice had as yet been sent out for such a meeting.

The Hebrew theatre managers are firm on their demand for wage reductions ranging in from 10 to 25 per cent., and the actors are equally solid against accepting it.

### SHUBERT VAUDEVILLE FOR COAST

Shubert vaudeville is to become a continental affair with the opening of the coming season, if present plans carry. When the circuit was first formed it was the intention of the directors that it would not go further West than Omaha, but the original quota of thirty-eight theatres has already been signed up, and now it has been thought advisable to run the circuit to the Pacific Coast, adding ten more weeks to the circuit.

Just what theatres the Shubert units will play west of Omaha has not been divulged, but a rumor has it that the Shubert Vaudeville shows will play the Ackerman & Harris houses on the Coast.

With the thirty-eight houses already booked and ten more to the Coast being added, the Shubert shows will play a season of forty-eight weeks.

### PEGGY JOYCE TO HAVE THEATRE

HOLLYWOOD, Cal., July 17.—Work is to be started immediately on a new theatre to be erected here, by Peggy Joyce and Oliver Morosco, at Highland avenue and Yucca street. The new project will cost about \$1,000,000, and will be known as the Peggy Joyce Theatre.



## MUSICIANS AND STAGE HANDS TO GET NO SALARY INCREASE

**Neither Unions or Managers Gave Notice on June 30 That Important Contract Change in Contract Was Desired as Agreement Required—Managers Win Concessions**

At a joint conference of the Labor Committee of the International Theatrical Association, the executive committee of the American Federation of Musicians and Joseph N. Weber, president of that organization, held last week, future policies were decided. There will be no changes in wages for either stage hands or musicians as both managers and unions refrained from giving notice of desired changes on June 30. The contracts call for notice sixty days before their expiration if either party wishes a change, in the absence of such notice the contracts holding over.

With an eye to existing conditions and in the spirit of cooperation the union made several important concessions to the managers. The customary four weeks' notice which the musicians formerly required has been reduced to two weeks. In the case of a musician, who, while on the road, leaves or is discharged, the transportation of his successor is to be paid by the manager, as was formerly the case.

The wage scales of musicians and stage hands did not come up for discussion, as

the committees claim this is a matter for the locals to consider. In the past year, however, the International Theatrical Association has aided in adjusting local differences and in many instances the result has been a downward revision in the wage scale.

A meeting is in prospect between the Labor Committee of the I. T. A., composed of Ralph Long, Alfred E. Aarons and Abe Levy, and the executive board of the International Alliance of Theatrical Employes and Motion Picture Operators. No changes in the wage scale are at present contemplated but there will probably be a revision of several union rules which have caused difficulties, misunderstandings and expense to both managers and unions.

So far no meetings have been held with the I. A. T. S. E. nor have they been requested by either that organization or the I. T. A.

It was believed that a demand for higher wages would be made by both musicians and stage hands and this belief is responsible for the delay in the formation of many touring companies.

### VAN CAUGHT BY FAKE WIRE

Billy B. Van was the victim of a telegram recently, signed with the name of a friend of his, asking him to wire some money, which cost the comedian just \$100. While Van, who is teamed with James J. Corbett, was playing a vaudeville engagement out of town, he received a wire from New York asking him to help out this friend with a loan of \$100. Van received the wire too late at night to wire the money, but immediately dispatched a telegram to the address given, a hotel in the theatrical district, stating that he would wire it early the next morning, which he did.

Returning to New York several weeks later, without ever having heard again from the sender of the telegram, Van chanced to meet the friend whose name was signed to the plea for money, and asked him if he had received it. He was surprised to find that his friend knew nothing about the matter. Van then had the matter investigated by the telegraph company.

The telegraph company reported that the man who cashed the telegraphic money order was accompanied at the time by a porter from the hotel he stopped at, who identified him, Van having waived the identification clause. The company's investigation showed that this man had reserved a suite of rooms at this hotel by wire from Buffalo, several days before cashing the money order. When he arrived there at least twenty-five letters and telegrams awaited him, the majority of them presumably sent by himself in order to establish his assumed identity. Van declared that in the future he would never waive the identity clause when wiring money, and advises all other performers to observe the same precaution, as the wire hoax is being worked frequently upon members of the profession.

### HAL FORDE WINS TOURNAMENT

The second annual golf tournament of the National Vaudeville Artists' Club, which was held last week at the Garden City Country Club course, was won by Hal Forde, after a close contest in which Charles Leonard Fletcher gave him a fast run for the first prize. By winning the tournament, Hal Forde secured the Martin Beck Cup, which is the first prize of the first division, and has placed a leg on the Tom Nawn Trophy, which must be won twice for permanent possession. This was won last year by Jack Kennedy, who did not enter the tournament this year.

Charles Leonard Fletcher, being runner-up in the first division, was awarded the prize of a silver flask, donated by Alexander Pantages. The consolation prize in the first division went to James Plunkett, who was given a Neff-Williams Co. trunk.

Sarah Padden won the ladies' prize in the division set aside for her sex. This consisted of the E. Z. Poli Trophy. The runner-up in that division was Mrs. Summers, who secured the Mike Shea Trophy. The consolation prize went to Mrs. Walter Keefe, consisting of a dozen golf balls. Sarah Padden also won the special N. V. A. ladies' prize for the longest drive, and was given a half dozen golf balls. The same number of balls was given to Jack Manion for winning the special N. V. A. prize for the longest drive of the tournament among the men.

A new prize offered this season is the Durant Cup, which is given to the contestant making the lowest net score. This must be won twice for permanent possession. Charles Grapewin placed a leg on it this year by having a net score of seventy-seven.

The Marcus Loew Cup was the first prize in the second division and was won by Sam Summers. The runner-up prize in this division went to Clark Brown, who was given the F. F. Proctor Cup. The consolation prize of a Davega golf bag went to Jack Manion.

Loring Smith won the B. S. Moss cup as first prize for the third division. Runner-up was George Lovette, who was given the Wilmer-Vincent golf bag. A Harry Schoff brassie was the consolation prize which went to Charles Harrison.

The E. F. Albee cup was won by Charles Grapewin in the fourth flight. Newton Alexander as runner-up won the Canadian Circuit golf bag and a dozen golf balls were given to Pat Levolo as a consolation prize.

Bert Wheeler led the fifth division and won the Schramberger prize. A brassie was given to Paul Dempsey, the runner-up and a putter to R. M. Mortimer, as a consolation prize. The next tournament of the National Vaudeville Artists Club will again be held at the Garden City Country Club next July.

### FOX LEASES SHUBERT HOUSES

William Fox signed leases with the Shuberts last week for the continuation of his lease of the Lyric Theatre, where he is presenting "Nero," the film spectacle, until late in the winter, and also for the Forty-fourth Street Theatre, where he will present a production of "Monte Cristo," by Dumas, beginning August 14.

### GRACE WHITE IN MUSIC BOX

Grace White, recently seen with Franklyn Ardell in "King Solomon Junior," and who has also been appearing in a single act in vaudeville, has been added to the cast of the Music Box Revue, and is acting in the capacity of understudy to the female vocalists in the production, appearing also in two numbers.

### FRANK VAN HOVEN

Frank Van Hoven, whose picture appears on the cover of this week's issue of the CLIPPER has been touring the Keith and Orpheum circuits and this week is at the Palace, N. Y.

Van Hoven is well known both in England and the United States, having scored a bit hit abroad before he was well known in this country. He plans to return to England in September.

### LYRIC PLAYERS CLOSING

The Lyric Players, a stock company which has been presenting two plays a week at the Lyric Theatre, Asbury Park, N. J., for the past two months will close on Saturday night of this week.

### FEW HILL SHOWS GOING OUT

Gus Hill who during the past few years has always had from fourteen to sixteen shows on the road will this year cut his activities down. Up to the present time arrangements are being made for only seven shows out of the Hill office, five of which will be leased out. Hill will produce three "Bringing Up Father" shows, two "Mutt & Jeff" shows, one "Girl from Greenwich Village" company, and Gus Hill's Minstrels, which has been leased to John W. Vogel. One "Father" show has been leased to Frank Cosgrove and one to E. J. Carpenter.

### ANOTHER COLORED SHOW

A new all-colored musical show, now in rehearsal, will open at the Hunson Theatre after an out-of-town premiere within the next few weeks. With the "Plantation Revue," to open at the Forty-eighth Street Theatre, and "Strut Miss Lizzie," at the Carroll, there will then be three colored cast shows in the theatrical district.

### COLORED HOUSE REOPENS

WASHINGTON, D. C., July 17.—Crandall's Lincoln Theatre, the largest house devoted exclusively to colored people, in the United States, reopens tonight with a program of feature pictures and vaudeville. The theatre is under the control of a board of directors composed of prominent colored citizens of the city.

The board of management includes: Attorney Armand Scott, chairman; Dr. Edward D. Williston, secretary; Judge Robert H. Terrell, of the municipal court; Moses Dade and George W. Robinson. Andrew J. Thomas is the new manager of the theatre.

### PEGGY MARSH IN CABARET

ATLANTIC CITY, July 17.—Peggy Marsh, of world-wide fame as the mother of the boy whom she alleged is the son of the late Marshall Field 3rd, of Chicago, will open for the summer at Marten's Restaurant here on Wednesday of this week, the 19th. Her routine will consist of a number of dances, in which she will be assisted by her husband, Albert "Buster" Johnson.

### JAMES TO DO NEW SHOW

Albert James is to produce a new show early in the Fall. The name of the piece, which was written by George Spalding, is "The Love Test." Rehearsals will start on August 7th.



**LOTTIE FORBES**

One of the youngest art teachers of the Middle West is now in New York, where she is taking a few weeks' rest and at the same time visiting several of the dramatic art and singing schools. Miss Forbes, who is at the head of the Lottie Forbes School of Expression in St. Louis, has received several enticing offers from managers to join their shows, but for the present is unable to accept anything on account of having a class of 100 children studying under her direction at the Studio Building, Taylor and Olive, in the city of St. Louis. She has had considerable experience on the speaking stage as well as in silent dramas, and received very favorable criticism from well known dramatic critics.



## CHAUTAUQUA OFFERS PRIZE FOR SUITABLE PLAYS FOR ITS CIRCUIT

**Success of Former Broadway Plays on Its Circuit Inspires Officials to Go After Its Own Productions and Make Attractive Offer for Clean American Plays**

Seeking a comedy drama that will appeal to its 10,000,000 patrons throughout the agricultural districts of this country, the Chautauqua this week announced a prize play competition. The Chautauqua authorities want a play that is clean, wholesome and dramatic, a play that will be interesting to those people who have not the opportunity to see the Broadway successes, but who are none the less appreciative of dramatic literature of the highest type. The combined Chautauqua forces of the country, in order to obtain a play of this kind, have invited the American playwrights and authors to submit plays concerning native life, naming the following committee as judges:

Winthrop Ames, Theatrical Director, New York; George P. Baker, Professor of English and Dean of the School of Dramatic Art, Harvard University; Theodore Ballou Hinckley, editor of The Drama, Chicago; Charles F. Horner, director of the Redpath-Horner Chautauquas, Kansas City, Mo.; Sam Hume, director Greek Theatre and of the Theatre Guild of San Francisco, Berkeley, Cal.; Paul M. Pearson, President of the International Lyceum and Chautauqua Association, Swarthmore, Pa.; Grefory Zilboorg, Russian Dramatist, translator of "He Who Gets Slapped."

Manuscripts are to be submitted to Dr. Paul M. Pearson, of Swarthmore, Pa., and all correspondence relative to the contest is also to go to him. Dr. Pearson says:

"We start out with the general proposition that Chautauqua is important enough to have drama of its own, because of the peculiarly distinctive place it has achieved in the scheme of American daily life. Chautauqua constituents are largely a church-going element. The drama originated with the church. Until the time of the Puritan revolution it was dominated by the church. Thenceforward it became a purely commercial institution. Ours is an endeavor to get the drama back to its pristine uses, possibilities and power. We think Chautauqua, with its unique contact with the plain people, is the natural—indeed, the only—medium for effecting that purpose. We want, in short, to take the drama to 'Main Street.'"

The play should run about two hours and should have not more than ten characters. The Chautauqua leaders desire a comedy that epitomizes the clean hardihood and gentle sympathy of American home life, a true American play, with a stimulating plot and sufficient action.

Each play approved by the board will be rehearsed and will then be put on in one of the Chautauqua towns, the author thereof to receive \$300, this sum to cover the privilege of such production. The play chosen for production will be scheduled on the Chautauqua circuits for 1923. The manuscripts submitted

must be the sole property of the submitting author, free from any other claims of copyright or lien. Adapted plays will not be considered. A royalty of 5 per cent on the sale will be paid the author, with a guarantee of \$3,000, the play to remain the property of the author with the proviso that it may not be produced elsewhere than the Chautauqua circuits until August, 1924. Metropolitan audiences will therefore be unable to see the prize winning production until a year after the natives of the so-called "Hinterland" have passed judgment upon it, reversing the usual procedure. It is intended to make the winning play the headline production of the Chautauqua circuits throughout the country in 1923. The contest closes December 1, 1922.

The author whose play is accepted is assured of a comfortable margin over his \$3,000 guarantee as in 1921 there were fifty-one million paid admissions to the various Chautauquas, representing an estimated attendance of 10,000,000 individuals. The Chautauqua idea has spread like wild-fire. Over 9,000 towns and cities in the United States have regular Chautauqua seasons, the opening date signaling a pilgrimage to the meeting place by natives of all the out-lying districts in the vicinity. Starting out as an educational feature with the avowed purpose of inculcating an appreciation of the arts in those unable to enjoy the advantages of city life in this respect, the Chautauqua has gradually gone in more and more strongly for dramatic entertainment.

Among some of the "Broadway hits" appearing on the Chautauqua programs during recent years, have been: "Turn to the Right," "Friendly Enemies," "It Pays to Advertise," "Polly of the Circus," "Nothing but the Truth," and "Cappy Ricks." This gives some idea of the style of play appealing to Chautauqua audiences. But the leaders now want to break away from what they consider the false Broadway tradition, that what is suitable for New York must be suitable for the whole country, and intend to have a play that will be written expressly for Chautauqua audiences. President Harding, who is Honorary President of the International Lyceum and Chautauqua Association, and who formerly appeared on the Chautauqua platform, is greatly interested in the competition, which the promoters are hoping will enlist the efforts of the foremost playwrights as well as the lesser known lights of the writing profession.

Audiences at Chautauqua plays pay only 12½ cents admission. One reason for this is that the government exempts Chautauqua circuits from the payment of the ten per cent amusement tax levied upon theatres and similar performances. This exemption is on the grounds that the Chautauqua is educational in its features although there are more than forty-three theatrical companies on the circuits.

### SHADOW & McNEIL SIGN FOR UNIT

Bert Shadow and Lillian McNeil have been signed by Lew Fields to appear in his unit "Ritz Girls of 1922." Miss McNeil will have the female comedy role in the unit. Bert Shadow will stage the numbers, and work through the show.

### OKLAHOMA ORPHEUM CLOSES

OKLAHOMA CITY, July 17.—The Orpheum Theatre here has closed for the summer. No announcement of its re-opening has been made.

### MACKAY TO CELEBRATE

F. F. Mackay will celebrate his 90th birthday on July 20. Mr. Mackay is still active in his own business interests, as well as in the directory of the Actors' Fund, in which organization he has held office for many years.

### "ARE YOU MARRIED?" ROUTED

"Are You Married?" the comedy sketch by Billy B. Van, which has been playing the local Proctor houses, has been given a season's route over the Keith time.

### "SHUFFLE ALONG" CLOSES

"Shuffle Along," the all-colored cast show at the Sixty-third Street Theatre, closed its long engagement on Saturday night of last week. The show opened on Monday, May 22, 1921, and since its opening date has played to a business which can truthfully be termed phenomenal. The success of the show was so marked that dozens of other all-colored cast shows have opened, some in New York and others on the road, the greater number of which have done a good business. "Shuffle Along," which has been playing in a house little known to the general theatre-going public, has held on steadily and is believed to be strong enough to continue at the house with the return of cool weather.

It has been booked for the road, however, and after a week layoff opens at the Selwyn in Boston for a run.

"Shuffle Along" was written by F. E. Miller and Aubrey Lyles, with music by Noble Sissle and Eubie Blake. Walter Brooks staged the production.

Miller and Lyles are a vaudeville team and played the big time houses for a long period before going into the "Shuffle Along" production. Sissle and Blake, who also appear in it are vaudevillians and did a clever novelty act before going into the show.

### LIGHTS BENEFIT POSTPONED

The benefit which will be held for the Lights' Club at the Columbia Theatre, Far Rockaway, has been set ahead, from July 30, to Sunday night, August 13. This has been done in order to give the club more time to prepare a publicity campaign on the show. The theatre has been donated to the Lights by B. S. Moss to aid them make up their losses on the circus.

Several acts for the benefit have already promised to appear. These will be in addition to the regular bill which is booked into the house. They include Will Rogers, Pat Rooney, Jane and Katherine Lee, William Kent, Victor Moore, Andrew Mack, Dugan and Raymond, W. C. Fields, Wells, Virginia and West, and Lewis and Dody.

### NEW POLICY IN SYRACUSE

SYRACUSE, N. Y., July 17.—The new policy of Keith's Theatre here for the summer was inaugurated today with "Crossroads of New York" as the feature picture, and eight acts of vaudeville in addition. The summer policy of the house calls for a change in price as well as program. The picture is run for four times daily, and the vaudeville twice. Prices range from 15 cents on weekday afternoons to 75 cents on Sunday nights. The policy will continue in effect until the opening of the regular vaudeville season.

### JACK ROSE TO SAIL

Jack Rose will sail for England on August 1st to visit his mother, whom he has not seen in several years. He will return after spending a few weeks with her.



MISS JEAN MIDDLETON

Direction Harry Weber

### KATZ ASKS FOR RECEIVER

CHICAGO, July 15.—Charges of mismanagement threaten bankruptcy to the entire chain of twenty-five moving picture theatres operated by the Ascher Brothers, Inc., is contained in an affidavit seeking a receivership filed in the Superior Court by Eugene A. Katz against the Cosmopolitan Securities Company and Harry, Max and Nathan Ascher, co-partners in the theatre enterprises. Mr. Katz, who says he is one-third owner of the Cosmopolitan Securities Company, holding company for the Cosmopolitan Theatre—one of the Ascher Brothers' string—charges that the affairs of the Ascher Brothers have "become so involved that if the moving picture business continues for the next several months as it has in recent months, the corporation will become bankrupt."

The affidavit states that financial difficulties caused the brothers to lease the new \$1,000,000 Roosevelt Theatre in the loop to Balaban and Katz for five years. Mr. Katz, who filed the affidavit, has no connection with Balaban & Katz.

Judge Foell will rule on the petition and affidavit on July 20.

Recently, many reports were current regarding the Ascher Brothers' financial difficulties. One had it that Balaban and Katz were approached to act as receivers, with the understanding that the Ascher Brothers retain their present positions and to continue drawing their salaries. Another was that Aaron Jones was asked, but he, too, declined. Such actions, it is said, was being forced by numerous creditors.

The Ascher Brothers have made a remarkable showing in the movie showplace industry, their rise is one of the most interesting in Chicago's history of personal endeavors. The brothers inherited from their father operation of a hide and leather business. In 1909, when the motion-picture business was still in its pioneer period, the brothers pooled their savings and purchased the Ellis Theatre at the corner of Sixty-third and Ellis avenue. Two years later they acquired control of six movie houses, among them the Lakeside on Sheridan road, at that time regarded as the most magnificent motion-picture theatre in Chicago. Their earnings were put back into the business and more theatres were acquired in Chicago.

Other theatres controlled by them are the Chateau, Broadway and Grace streets; the Adelphi, 7070 North Clark street; the Calo, Clark and Balmoral streets; Lane Court, Clark and Center streets; the Portage Park, Milwaukee avenue and Irving Park Boulevard; the Rosewood, Montrose and Lincoln avenue; the Terminal, Lawrence and Spaulding avenues; the Forest Park, DesPlaines avenue and Madison street; the Oakland Square, Drexel and Oakwood Boulevards; the Metropolitan, Forty-seventh and Grand Boulevard; the Frolic, Fifty-fifth street and Ellis avenue; the Crown, Division street and Ashland avenue; the Commercial, Ninety-second street and Commercial avenue, and the West Englewood, Sixty-third street and Ashland avenue. The new million dollar Roosevelt, located on State, between Randolph and Washington, was their latest and finest effort. Business at this house showed little return on their investment. Ballaban and Katz, who own the new Chicago, opposite the State-Lake and one block from the Roosevelt, have cut in heavily in this locality, offering good pictures and an excellent program.

Recently the Ascher Brothers leased the Roosevelt to Balaban & Katz at a rental of \$5,000 weekly and 50 per cent of the profits. The Roosevelt is now offering a different program, playing big features at a popular price and no prologues or other entertainment. At present Griffith's "Orphans of the Storm" is doing a fair business at this house.

### VAL AND ERNIE STANTON SAIL

Val and Ernie Stanton sailed Saturday on board the S. S. Olympic, for England. They will open there on Monday, July 17, for a brief tour of the Moss-Empire music halls. They will return in time to open a two-year tour of the Keith and Orpheum circuits in this country.



# VAUDEVILLE

## N. V. A. HOLDS ANNUAL MEETING —ELECTS FRED STONE PRESIDENT

**Members Enthuse Over Report of Great Year's Work—Needy Members Helped, Ill Cared for and Over \$13,500 Given to Charities**

The annual meeting of the National Vaudeville Artists, Inc., was held in the grand ballroom of the clubhouse on West Forty-sixth street last Friday afternoon, for the purpose of electing new officers. Fred Stone was unanimously elected president, succeeding Hugh Herbert, who had been president *pro tem*, since the resignation of Edward Davis, who was elected two years ago.

In a speech made at the opening of the meeting, Secretary Henry Chesterfield, who was also unanimously re-elected, told of the work done by the organization during the year. He stated that the club had loaned to members needing money, sums which made a total of \$75,000 for the one year. Three-quarters of this sum, he said, had been paid back up-to-date, which is something to be proud of. Thirty-four cases of tuberculosis were being supported by the club during the past year, of which thirty-two are in Saranac Lake. Some forty-odd operations on members who could not afford them, were paid for entirely by the club. The N. V. A., stated Mr. Chesterfield, has given to charity during the past year sums amounting to \$13,500 without any hope of reward. Over fifty deaths have occurred among the membership of the organization in the past year, making expense which amounts to over \$50,000, as insurance is paid to the beneficiary of the deceased to the amount of \$1,000 for each death. The funeral expenses are also taken care of. The National Vaudeville Artists, Inc., according to Henry Chesterfield's statement, is being operated at an average loss of from \$50,000 to \$60,000 a year.

The officers and members of the different boards were suggested by a nominating board consisting of J. Irving Southard, chairman; Frank Innis, Ernie Stanton, Arthur Terry, Joe Rolley, and Arch Hendricks. Fred Stone was suggested by this committee for the office of president, and received a tremendous reception when introduced.

Stone accepted the nomination in a speech, in which he told of his career, and some of the incidents which happened to the team of Dave Montgomery and Fred A. Stone. In telling of the acts he did, he illustrated some of his earlier efforts by doing "Paz Mah Lah," and "The Coon Hunt." At the conclusion of the second song and dance, Walter James, in the audience, yelled, "That's the kind of a president we want!" The rest evidently agreed, for the vote was unanimous.

The other officers and members of the various boards suggested by the nominating committee were also unanimously elected, by one vote on the entire list of names. The officers elected in addition to Stone, are first vice-president, Hugh Herbert; second vice-president, Bob Albright; third vice-president, Leo Carrillo; fourth vice-president, George McKay. May Irwin has the title of treasurer, but Henry Chesterfield, who is also secretary, has the powers which generally go with that office.

The members of the different boards and committees of the National Vaudeville Artists, Inc., for the next year, will consist of the following:

### BOARD OF DIRECTORS

Fred A. Stone

Harry Houdini, May Irwin, Elizabeth Murray, Trisie Frigazza, Kate Elinore, Ernie Stanton, April Young, James B. Carson, Leo Carrillo, George McKay, Jack Norworth, Gus Van, Joe Schenck, Hugh Herbert, Gus Edwards, Bert

Fitzgibbons, Henry Chesterfield, Wellington Cross, Ben Welch, Eddie Leonard, Pat Rooney, Bob Albright, Bob Hall, Emmett DeVoy.

### ADVISORY BOARD

Ted Lewis, James McIntyre, T. K. Heath, Eddie Foy, Barney Bernard, Joe Weber, Rose Coughlin, William Kent, Walter C. Kelly, Julian Eltinge, Frank Tinney, Joe E. Brown, Julius Tannen, Robert T. Haines, Hobart Bosworth, Will Cressy, Lew Dockstader, Joseph E. Howard, Cecil Lean, Julia Nash, Gertrude Hoffman, Emmett Corrigan, Emma Carus, Bird Millman, Belle Baker, Kitty Gordon, Fritz Scheff, Carrie DeMar, Vera Gordon, Chas. Grapewin.

### ENTERTAINMENT BOARD

Frank Hollis, Jack Kenny, Billy Dale, Sarah Padden, Nat Farnum, Jack Kraft, Harry Masters, Frisco, Francis X. Donegan, Billy Glason, Karyl Norman, Irving Southard, Elizabeth Mayne.

### MEMBERSHIP BOARD

Henry Chesterfield, Tony Hunting, William Carl Demarest, Henry Bergman, Rose Beaumont.

### LEGISLATION BOARD

Hon. P. Francis Bent, Nellie Beaumont, Jimmy Barry, Ernest R. Ball, Victor Moore.

### LIFE INSURANCE BOARD

Hal Forde, Harlan Dixon, Valerie Bergere, Al Shean, Ed. Gallagher.

### FINANCE BOARD

Tom Brown, Guy Weadick, J. K. Emmett, Sam Morton, Kitty Morton.

### PENSION BOARD

James J. Corbett, Billy B. Van, Roger Imhof, Stella Mayhew, Ed. Morton.

### ARBITRATION BOARD

Frank McIntyre, Rae Samuels, Craig Campbell, Julian Rose, Andrew Mack.

### TREASURY BOARD

Chic Sales, Aileen Stanley, Val Stanton, Al Herman, Joe Jackson.

### BOARD OF PROTECTION OF MATERIAL

Leney Haskell, Harry Cooper, Sophie Tucker, John B. Hymer, J. Francis Dooley.

### BOARD OF RELIEF

Lillian Shaw, Joe Daniels, Bert Melrose, Harry Breen, Francis X. Bushman.

### BURNS SUES IVAN BANKOFF

Ivan Bankoff, the dancer, who is at present appearing in vaudeville, was named as defendant in a suit brought by Sammy Burns, who lives at the Hotel Astor, for \$750 alleged to be due on a promissory note made and delivered on May 25, 1922. The suit was filed in the Third District Municipal Court last week but will not come to trial, as both parties entered into an agreement by which Bankoff signed a confession of judgment in the amount sued for, by which Burns is authorized to collect \$75 weekly from the United Booking Offices for whom Bankoff is playing, until the indebtedness is cleared.

### WALSH AND ROWE TO HEAD SHOW

Gertrude Walsh and Dan F. Rowe have discarded their vaudeville act to begin rehearsals in their own musical comedy, which they will take out for a tour of one-nights. Dan Rowe wrote the show, which is called "A Mischievous Kid." They will be supported by a large company.

### N. V. A. BEATS "SHUFFLE ALONG"

The National Vaudeville Artists' club baseball team defeated the nine representing the cast of "Shuffle Along," the colored show, in a game played last Sunday, by a score of eleven to four. The game was played at the Ridgewood ball grounds. The batteries for the N. V. A. were Sammy Smith, Fred Henry, and Gus Van, the last as catcher.

### FINKELSTEIN & RUBIN GET UNIT

Finkelstein & Rubin, who are the owners of several houses throughout the West, some of which will play Shubert Vaudeville units during the coming season, have been given a franchise and will produce a unit that will tour the Shubert Circuit next season. C. M. Morgenstern, general manager of the Finkelstein and Rubin houses is in New York in conference with I. H. Herk, head of the Affiliated Theatres Corporation.

### NEW SONGWRITERS ACT

Six songwriters have joined together and will do an act entitled "Words and Music Writers." The act will open within a few weeks, and play the New York houses. In the offering will be Sam Erlich, Billy Frisch, Walter Donaldson, Willie White, George Fairman and Nat Vincent. These six boys were with the original "Hitland" act which is also made up of writers of songs.

### AGENTS ASSOCIATION TO MEET

The Theatrical Agents and Representatives Association will hold a meeting in the offices of Joseph Franklin, in the Churchill Building, on Monday, July 24th at which time steps will be taken to find measures to prevent artists who have been submitted to cabaret proprietors from accepting an engagement from the same manager at a later date without recognizing the services of the agent.

### BETH BERI DISCARDS ACT

Beth Beri has discarded the big act which she recently broke in, and for the summer, will do the act in which she originally appeared in the East, two years ago, called "A Peach and a Pair." Paul O'Neill, who appeared with her in that act, and Talbot Kenny will be seen with her. Kenny will take the role originally done by Jay Velie.

### SHUBERT VAUDE. ENGAGEMENTS

The Six Melody Changers and the Three Dancing Demons have been signed to appear in a Shubert unit.

Clem Bellins has been signed by Jack Reid to appear in his unit, "A Carnival of Fund."

The Murray Sisters have been signed to appear in the unit the Butler Estate will produce entitled "Echoes of Broadway."

### NEW LIGHTING AT STATE-LAKE

CHICAGO, July 17.—A new lighting system has been installed at the State-Lake Theatre here, which took eight weeks to put in. The new switchboard is the latest type of major pre-selection remote control system, and weighs three tons. It contains 156 five hundred watt Mazda lamps, and enough power passes through the board to light 1,000 homes.

### RAY RECORDING FOR EDISON

Houston Ray, the concert pianist who is appearing in Keith vaudeville, is now recording for the Edison records. His latest records, made last week, are "Fantasie," and "Valse in D Flat," from "Woodland Glades." These will be released in September.

### HACKETT AND DELMAR TOGETHER

Hackett and Delmar, who severed their business relations several weeks ago, and were going to do "single" acts, will be together again next season. A new act is now being prepared for them for the coming season.

### GERTRUDE WILBUR VACATIONING

Gertrude Wilbur, who handles the press matter for the F. F. Proctor Enterprises, left her office Saturday to spend a two weeks' vacation at Portland, Me.

### N. V. A. COMPLAINTS

Billie Shaw has filed a complaint against Bernice Spear claiming that Miss Spear is infringing on the steps she uses in her "Doll Dance."

Tom Davies has filed a complaint against an act entitled "Checkmates," claiming that they are infringing on his title "Checkmated."

In the complaint filed by Joe Melino against Van Howard, the latter has filed a counter-claim alleging that Melino is his family name and that Joe Melino is infringing on the name.

### HEADLINERS IN THE MOUNTAINS

MALONE, N. Y., July 17.—A flock of vaudeville headliners, performers of the type never seen here before, gave two shows here last week and the whole country is talking about them. The occasion was a benefit for the Elks Charity Fund and a number of performers spending their vacation in the mountains contributed their services.

The Mosconi Brothers appeared in their novelty dancing act, Bert Wheeler did his comedy sketch, Bobby Watson and Mabel Terry scored in a clever skit, while Margaret Young was little short of a sensation with her popular songs.

Walter Percival and Elsie Williams did a comedy sketch which scored strongly and other acts were enthusiastically received.

Among them were John Deardorf, Renee Noel, Charles Hill, Jimmie Fallon, Marjorie Shirley and others.

### NEW ORPHEUM BUILDING STARTED

Construction on the new Keith's Orpheum Theatre, which is to succeed the present Keith's Orpheum in Brooklyn, was started last week. The new house will be erected one block away from the present theatre. The new house will have a seating capacity of 3,500 and will play a policy of big time vaudeville. The future of the present Orpheum Theatre has not been decided as yet. The new house is expected to be ready for opening by January, 1924.

### LYNNBROOK OPENS LABOR DAY

The new house which William Fox recently acquired in Lynbrook, Long Island, will be opened under the name of Fox's Lynbrook Theatre on Labor Day. The house will play a vaudeville policy with pictures, instead of motion pictures only as expected. Six acts and a feature will be booked into the house by Edgar Allen and Jack Loeb each half of the week.

### TUREK'S SISTER IN NEW ACT

Tiny Turek, sister of Sol Turek, is to be seen shortly in a new act written by Jean Schwartz and Howard Ross, in which she will be assisted by four men and two women. Harry Walker is casting the act.

### "TROUBLES OF 1922" INC.

"Troubles of 1922," a vaudeville unit in which the Courtney Sisters and Georgie Jessel will appear in over the Shubert Circuit, has been incorporated for \$40,000 by Edward Davidow, Rufus LeMaire and Lyman Hess as directors of the corporation.

### FRESNO HOUSE CLOSES

FRESNO, Cal., July 17.—Loew's Theatre in this city, which is now an Ackerman & Harris house, closed for the summer months last Saturday. The house will reopen the latter part of August with its former policy of vaudeville booked by Ackerman & Harris.

### MONROE SALISBURY IN VAUDE.

Monroe Salisbury, the motion picture star, opened a tour of vaudeville on the Pantages circuit in Minneapolis last week. Salisbury is doing a single.



# VAUDEVILLE

## PALACE

Many of the regular Monday afternoon patrons evidently went to the ball game. The audience present proved itself to be rather hard-boiled, and inane when it came to seeing a gag or applaud its approval of it. Consequently the first half was fraught with many cool receptions, with many little flops here and there.

Claiming that they are the originators of "sensational leaps and dives," The Four Bards, who opened gave a good exhibition of hand balancing stunts and feats of strength plus some leaping and diving tricks as programmed. Great care is taken to duly impress the audience with the fact that the trick is not easy and a little stalling is their method of letting it be known.

Herman Timberg in "Little Bits," must have felt himself slipping on several occasions as one of the "bits," now and then failed to go over. However, most of the act went across and his dancing did much to accomplish whatever success he attained.

"A Dress Rehearsal" with Frank Ellis, Lotta Burnelle, Paul Byron, Ann Nichols and Percy Walling, a travesty on a melodrama in one act is a fair example of a good idea and opportunity gone wrong. Much of the act and the way it is presented is something of a novelty. Right from the start a series of overworked gags gave the act a poor get away, and the novelty of the "author" working from the aisle was about overbalanced by a cast who might be considerably better, and handicapped with lines that sound hackneyed if anything. The offering is capable of supplying great comedy if it was well written. A clever idea for an act should be accompanied by situations and lines equally clever; at least it is expected.

Frank Van Hoven received a big reception on his entrance and immediately started to win over those to whom he was new. The "dippy, mad magician" mystified with a few legitimate stunts, but his offering is for laughing purposes mainly. As such, it was a riot, the ice bit getting screams.

The first half was closed by Miss Irene Franklyn, in "Songs" words by herself, and music, which sounds reminiscent, by Burton Green. The comedienne sang six numbers, most of them comparatively new ones pertaining to different characters, and scored especially with the "Belle of the Beach—Ruin of 1893" song. Miss Franklyn certainly is not a newcomer to the vaudeville stage, but somehow her work does not seem to be up to the style of stuff that most theatregoers want nowadays.

A real artistic act opened the second half, Marga Waldron, premiere danseuse, with George Halprin, at the piano, scoring a hit and taking a number of legitimate bows after presenting their classical piano solo and dance offering. For detailed review see New Acts.

Jack Wilson, in blackface, with Chas. Forsythe-Adams, Adele Ardsley and Willie Ward, in "A nonsensical revue" gathered the laughs which always fell into Wilson's "basket." Wilson as usual opened with some remarks about the acts that preceded him, while the tenor played straight man. As a straight man the tenor should have gone down and asked Comm. Enright for a job. As a tenor, however, he has a good reason for not asking for the job. Miss Ardsley has excellent stage presence, sings and harmonizes well with the tenor, and does much to round out the act. For a finishing touch, a midget or boy in blackface did a jazz song and strut which hit on all twelve.

Held over for a third week, Van and Schenck did their usual stuff, and varied their repertoire somewhat. If the team pick the right songs they can't be beat. On the other hand no act is flop proof, and poor songs never will help them.

Leon and Co., "The Wonder Workers" with Edith Packard, closed the show with a series of magical stunts and illusions etc., presented fast and furiously. M. H. S.

## VAUDEVILLE REVIEWS

### NEW BRIGHTON

Taking a bill from the angle on which vaudeville shows generally seem to be booked, we have first the acrobatic turn, which closes the show at this house, and is done by the Tan Arakis, who offers some sensational work in ladder balancing and Risly work. The juggling end of the show is taken care of in the opening spot by Paul Nolan and company. Nolan juggles hats, balls, and various articles about in a dexterous manner, injecting a few laughs here and there. His company is an attractive girl who brings his apparatus to him.

The comedy and hokum part is expertly handled by Warren and O'Brien in the second spot. The boys do a satire on the customary acrobatic dancers seen in vaudeville, and do it in a manner sure-fire for laughs. One does a legitimate dance which is very good, and the falls taken by both in the rest of the work didn't miss on the comedy angle.

Miss Patricola took care of the syncopated song part of the bill, and almost stopped the show. Her delivery and voice and the work with the violin, all of which were done in the fourth spot went over nicely, and resulted in her being called back for several encores.

Genevieve Houghton, of Sully and Houghton would have been well represented in the singing part of the show were it not for an apparent cold which made her voice hoarse, and compelled her to speak the lines of the song used instead of her singing it in the very good soprano which she customarily shows. Sully danced his way into favor, and with the lines of the vehicle, called "Calf Love," the two left the audience with a good impression of them.

Ivan Bankoff, with Beth Cannon as his dancing partner, and Cliff Adams at the piano, scored with sufficient effect to render a speech of thanks, although intermission followed their turn. Bankoff isn't doing as much solo work in this act as he has done in the past, but the work he does serves to bring forth his best. The writer commented on the wonderful ability of the dainty little Beth Cannon when she began to work with Bankoff, but since then, has shown remarkable improvement, which is saying a great deal, for she was wonderful at that time. Cliff Adams plays two solos, one at the start of the act and one during the turn, which show that he is a pianist of more than ordinary merit.

The second half, although it contained only three acts, had even more speed to it than the first. This was largely due to Bailey and Cowan, with Estelle Davis, who started it. Bill Bailey seems to be able to do anything with a banjo string but walk on it, and at that he did some mean running. Any song is a hit song when it is delivered *à la* Lynn Cowan, who would be a wonderful model for the "after" in the before and after ads of a pep tonic. When not oozing energy vocally, he pours it out through his saxophone and piano. And then there is Estelle Davis, who has been called "one of the most striking women in appearance on the stage." That may mean anything. But when one hears the gasps of admiration from the women in the audience when they see her clothes and the sudden close attention which men pay to her when she appears, one realizes that it means only one thing—and that's something to be proud of. A clean, refined trio with a clean, refined act.

Then came the character comedienne, represented by the best of them all—Fannie Brice. An artiste, an entertainer, a model for all to copy. Laughs in the comedy, and tears with the tragic, classic rendition of "Mon Homme." Just the best there is, has been, or will be. G. J. H.

### 81st STREET

The second prize winner in the recently held opportunity contest, Mary Clinton, who prior to winning, was a stenographer, is appearing for the entire week here.

Ralph Lohse and Nana Sterling, undoubtedly the "classiest" looking team of acrobats in vaudeville opened the show with their rapid fire turn. The couple look like a musical comedy juvenile and ingenue. Their work is on the high bar and trapeze. Miss Sterling, who looks dainty and very unlike a "strongwoman," nevertheless exhibited unusual strength on several occasions. Sterling showed nerve and muscle control to a remarkable degree in a series of hazardous stunts. They scored decisively.

Mary Clinton, is of course new to the stage, this being her first regular appearance, but she gave evidence of great promise. She is a dainty miss, with a shy manner, appealing personality, winsome smile, and pleasing voice. She has apparently had some vocal training, which shows in her work. She opened with a popular number, followed with a waltz song, after which she offered a spoken piece with piano accompaniment, and concluded with Tosti's "Goodbye," offering a semi-classical number for an encore. She made a more than favorable impression on the audience, and will no doubt prove to be an acceptable single for vaudeville if properly developed.

Jim Diamond and Sibyl Brennan have an offering, that is new to the writer. When last seen by him, they were doing the "bits from musical comedy" style of an act. Now they have a lot of special material that fits them very nicely. Diamond is a fresh young salesman and Miss Brennan an equally snappy salesgirl of the flapper school. They utilize a "flirtation" opening, but soon go racing onward at a great pace. The crossfire and conversational numbers used are cleverly written and contain many a play on words. While Diamond does a specialty song and dance Miss Brennan changes costume, appearing next as a tag-day solicitor for broken down chorus girls. This part of the act, too is very snappy. They close with a double version of a popular number. The finish might be strengthened, as it doesn't measure up to the rest of the act.

Harry Holman and Company, consisting of Grace Bishop and Florence Crowley in "Hard Boiled Hampton" were fourth. The sketch is well known, and needs little detailing here. Holman was given a reception upon his appearance. The story of the "hard-boiled" business man who turns out to be human after all, fits him perfectly.

The White Sisters, the headline attraction here this week, proved their right to the place by the reception accorded their work. They are a couple of clever youngsters who have an act to sell and know how to do it. They sing and dance their way right into the good graces of the audience. The larger of the girls, who offers a Scotch number spoils it by a too pronounced rolling of the "r". Altogether this is one of the cleverest team of juveniles we have ever seen. They should grow up into first rate entertainers.

Monsieur Adolphus, and a clever company presented a novelty dance offering that went over exceptionally well. It is neatly staged with plenty of action and some mighty fine examples of the terpsichorean art by Adolphus, Miss Eastman and Anna Velde. Eunice Posser appears to advantage offering some violin solos, which were well executed. The act proved to be an excellent closing attraction.

A radio film, and Charles Ray in "The Deuce of Spades" were the pictorial features. S. A. K.

## RIVERSIDE

Business was off on Monday night, but the show for the week is better by far than there has been in several weeks at the house. It is well-balanced and plays smoothly. Lester Allen captured applause honors, though practically four acts out of the other seven on the bill gave him a close run. Allen, who worked on the bill at the Orpheum theatre last week with Rubini and Diane has arranged a little piece of business at the end of his act in which Rubini appears, and brings out Mlle. Diane for a bow with a bit which gets a big laugh. The Rubini and Diane combination hold the spot which opens after intermission and Monday night scored heavily. Jan Rubini's technique and rendition of numbers with the violin met with an audience made to order at the Riverside. Mlle. Diane's delightful personality won the hearts of all, and Mona Modest, appeared to advantage at the piano.

Allen, with Jules Buffano at the piano, had them laughing all the way through with the comedy during the first part of the act, and after giving his dance bits, could have remained in view indefinitely. For his impersonations, he did a request bit, and in one routine, gave bits of Eddie Leonard, George White, Louis Mosconi, Gilda Grey, Al Jolson, and others too numerous to mention, half of which aren't dancers. One in the audience called for an impersonation of Long Tack Sam. Allen also did a small bit with the violin, this part being the cue for Rubini's entrance.

"The Little Cottage" completed the second half of the bill, and closed the show. This is the George Choos production which featured Sinclair, Collins, and Dixon about two years ago in the two-a-day houses. A few changes have been made in the act, Miss Collins being replaced by Ethel Russell, the pretty little blonde last seen in this city with Eddie Buzzell in the "Cookie" act. Miss Russell has a likeable personality and a pleasing voice. The boys, Sinclair and Dixon, handle their roles well. There are two other girls in the act, billed as Marie Saxon and Kathleen Morris, who do dance specialties capably.

The first half of the show was opened by Monroe and Grant, who entered as truckmen, and after some comedy with the so-called truck, went into a routine of difficult bouncing work on the trampoline. Maud Earl, with Hal Findlay at the piano was on second, and proved to be one of the weak spots on the bill. Miss Earl has a fairly good voice, but doesn't vary the type of numbers in her offering sufficiently to have an effective cycle of songs. She uses a roulette wheel which is supposed to decide the type of number, and which has a favorable leaning towards ballads and waltzes.

Glenn Anders has a very clever vehicle in "The Letter Writer," and what is just as much, if not more important an excellent cast. The girl who plays three parts is exceptionally good. The playlet is the work of Edwin Burke and S. Jay Kaufman. Jay Kaufman's presence is readily discovered when the setting of a black curtain and a black place drop are seen. This idea has been used with all of Kaufman's playlets in vaudeville and seems to work out excellently.

Grace Hayes stated after being called back for several bows, that she hadn't prepared an encore as she hadn't expected to take any. If all her performances are as good as the one she gave on Monday night, she'd better have two or three in preparation. Miss Hayes is attractive and her gown and ostrich feather are beautiful. Her impression of Fannie Brice singing "Mon Homme" was perfect.

George L. Maire, with Joe Phillips and Company closed the first half with "A Day at the Dentist." The rough-housing by Le Maire as the dentist and osteopath of Phillips was good for a continual riot of laughs. G. J. H.



# VAUDEVILLE

## FIFTH AVENUE

(First Half)

Lawton, a single man who juggles, opened the show. He handles tennis rackets, balls, and cannon balls. His work with the rubber balls is done in a clever manner, and he has a routine of talk that is well put together. From his opening the act held the interest of all concerned and he closed to a good share of applause.

Carrol Girls, two young girls, in "one," with a piano held down the number two spot, and did nicely. They opened with a special number that gave way to a popular harmony number of the "blues" type. A ballad solo by one of the girls came next and was followed by a piano solo well executed. A popular double number gave way to another harmony number for the close of the act. The taller one of the two does not seem to want to smile, and is at bay as to what to do with her hands. With these points remedied the act will be able to hold the second spot on any bill, as both have voices.

Max Ford Revue, consisting of a five piece jazz band, four girls and Ford seemed to find it hard to start. Ford opens the act by introducing the girls one at a time. He does a waltz clog and puts it over. Two of the girls do an eccentric dance. Ford in a sailor's garb assisted by the four does a "hornpipe." The band solos a number, after which each of the girls do a single routine. Ford comes back in wooden shoes for a dance, and an ensemble number is used for a finale. The band shows nothing out of the ordinary. The girls work well, and Ford's dancing is up to the standard. The act pleased, but it still needs working on.

Fisher and Hurst finally got on their way after a lengthy stage wait. The woman opened with a number which brought the man on for a routine of cross fire talk. A ballad by the woman is used in the middle of the act. The man comes back for more talk, and they closed with a double number. For a forced encore they did a double number.

Innis Brothers, for some unknown reason walked off at the conclusion of their act and refused to take any bows, although the applause warranted that they should acknowledge it. Their dancing is put over well, and their comedy is good for laughs, even though it is made up of a lot of hoakum. They opened with a comedy number and dance, and closed with a good routine of dancing. It seemed rather unprofessional for the boys to walk off the way they did.

Claudia Coleman, with her impressions of women types stopped the show for several minutes. She gave impressions of a girl selling sheet music in a music store, a manicurist, and a woman who "puts on the Ritz." For an encore she did an impression of a "gloomy friend," and an up-to-date "flapper."

Margaret Severn and Company, in a special set in full stage came next. She is assisted by the Cansino Brothers and a male pianist. The latter introduces each one of the dances that the boys and Miss Severn do, and he plays a piano solo that is meritorious. Miss Severn's conception of the Ruth St. Dennis dance is delivered in a pleasing manner, and her work is above the average that has been seen at this house. The Cansino Brothers with their Spanish dances did well, but the music was a bit off in spots. The act is flashy, has merit, and went over for its face value. The costuming is beautiful, and is one of the assets that go toward making the act a good flash.

Wayne and Warren, a man and woman, with a special drop in "one," held down the next to closing spot in good style. This couple have a routine of chatter that is overflowing with solid laughs and none of them missed.

Bessye Clifford, with her artistic posing offering closed the show to a good share of applause. S. H. M.

## AMERICAN ROOF

(First Half)

Foley and Spartan, two men, open the show with a hand-to-hand acrobatic offering. These two boys work with the stage darkened through the entire act with the exception of two of their tricks. The darkness of the stage makes it almost impossible to see the work they do from the rear of the house. They went over fairly well opening the show and may have gotten more had they had the rostrum lighted.

Morton and Brown, a colored man and woman, in "one," opened with a popular harmony number, which was followed by a number of the Southern type also delivered in harmony. A single by the man came next, after which the woman put a ballad over in good voice, and they closed with a good fast double number, getting away to three bows.

Jo Jo Dooley was formerly Jo Jo Harrison. Jo Jo is doing practically the same act with Dooley that he did with Harrison, only Harrison used a piano in the act. Dooley opened with a popular number, and then Jo Jo started his clowning from the upper box. He also sang a comedy number, and a double number with Dooley from the box. The comedy used in the act got a few laughs here and there, but they were not of the solid nature. Jo Jo's recitation went over well. Dooley has a fair voice but is a bit lacking in his work as a straight man. The act did well, and with some working on will go over much better.

Kennedy and Davies, two women, one carrying an abundance of weight, opened with some talk that got a few snickers. The smaller one made an exit and the other woman did a bit of monologue as to weight, which she followed up with a specially written version of a popular song. A song and dance by the other woman went over nicely. She exhibited a good routine of kicks. Some more talk between the women followed and they closed with a double number to two bows.

The Berkoffs were the outstanding hit of the first half of the show. This is a man and woman dancing team. They open with a double acrobatic dance, during the action of which they go through some lively stepping. A single routine by the man gives him a chance to do some good pirouettes, and he does them well. The woman follows with some good Russian work. Some floor work by the man is wonderfully executed, and is full of merit. They closed with a double dance and stopped the show. This is one of the best dancing acts we have seen at this house in many a day.

Buster Keaton, in a motion picture entitled "The Paleface," closed the first half of the show. Keaton got many laughs.

Freddy Silvers and Fuller opened after intermission. This is a comedy trio. Two of the boys open the act with a number. The third man comes on in blackface and they do a bit of talk that gives way to a trio number. A baritone solo registered. The tenor sang "Maggie" with the other two boys coming in on the chorus for a harmony bit. After some more talk they closed with a medley, and for an encore they sang a popular number.

Monroe and Grattan presented a comedy skit entitled "Miami." The act is composed of good material. Grattan as the "drunk" got each of his laugh lines over and Miss Monroe is a capable straight woman. Miss Monroe sang a popular number during the act in fair voice, and they closed with a double number and a bit of a dance.

Kranz and White, in the next to closing spot, simply tied the show in knots. The boys started with a couple of popular numbers and then went into a routine of chatter which they put over well. Closing with a popular "blues" number, they responded to a demanded encore with a "blues" number with White in the pit leading the orchestra. They can hold a spot on any bill.

Black and White, two female gymnasts closed the show. S. H. M.

## BROADWAY

Foxworth and Frances, a colored couple possessed of the jazz and pep that is so essential a part of the race opened the show with an exhibition of clever foot work, and some classy singing. They worked like the proverbial Trojans, but their efforts were fully rewarded with magnificent applause.

Cahill and Romaine, black and banana skin comedians, were second. A peculiar spot for a black face act, but the boys nevertheless managed to get it over to the tune of an encore and some bows. They have a lot of talk that is sure fire, and some of the material seemed to be over the heads of the audience, but was nevertheless productive of laughs. Their vocal efforts won high recognition.

Fraddin Junior and Rhoda made an auspicious start but did not keep the pace. Something seems lacking in this act. Whether it is personality, or technique, or finish, or what is not apparent, but although you admire their work, you are conscious of that missing something. The turn was neatly costumed, and in which both work hard, fell practically flat taking just two or three bows. A good producer would help matters here considerably we think.

Stan Stanley and Company, consisting of Betty Maurice and Mr. Kay in their well-known "audience" act did remarkably well considering the heat, and the indisposition of the audience. Stanley had a little trouble in getting the audience going, but once he did, they just followed like lambs. He produced laughs a plenty and succeeded in taking a number of bows, and drawing an encore, for which he made a little speech. Miss Maurice, his pretty and shapely assistant, aids materially playing straight for him for a number of laughs and helping bring others out. She makes a pretty stage picture, and is the owner of a remarkably pretty pair of legs. Kay as an exaggerated actor also helps put the act over.

Harry Hayden and Company, of whom only one, Scott Moore, is known to us, followed presenting a comedy sketch of domestic relations. The act was a trifle slow getting under way, for their is a lot of plot to be laid, but once that is over it gathers acumen, and soon is going great guns. The story is this. A young lover is of a bashful and retiring nature and his sweetheart likes them rough. A certain young man who has made a particular appeal to the young lady in question gives the bashful one some pointers, which he takes and practices on the other fellow's wife. When his education is complete he has little trouble winning the girl of his heart. The company of three gives excellent support. They went over nicely at the finish. Hayden is an artist, and his work was well worth watching.

Bob Hall, that extemperate chap followed. He apparently suffered a shock to his vanity, for a goodly number of people walked out on him, and he commented on their going, which was poor sportsmanship on his part. If people choose not to stay it is their privilege, and no entertainer has the right to comment on their departure no matter what the effect on his work. Hall scored a big hit with the remainder of the audience, by his songs and original compositions, calling for titles and tunes from the audience and improvising his songs as he went along.

Selbini and Albert, man and woman, presented a novelty that is worthy of special comment. The man does a kitten and the girl plays violin, dances, rides a bicycle and looks extremely pretty. She has a wonderful figure. The man as the kitten takes some neat jumps and falls, and gets a lot of comedy out of his character.

Pictures concluded.

S. A. K.

## MAJESTIC

(Chicago)

There were three outstanding hits at the Majestic on Monday afternoon: Roscoe Ails and Kate Pullman ran away with the hit honors, while James Doyle and Evelyn Cavanaugh and Ruby Royce ran neck and neck for second honors. Miss Royce filled in the second position in place of Gilbert Wells, coming over from the State-Lake.

The opening act was The Bird Cabaret, an entertaining act of feathered intelligence that should go well on any bill.

Miss Royce had the audience eating out of her hand after her first dance. Added to her remarkable dancing ability she has a wonderfully pleasing personality, and had to beg off before the Majestic patrons would let her go.

Murray Kissen & Co., doing one of the old Avon Comedy Four acts, did not go so well. The comedy fell a trifle flat, but the two songs which they sang at the finish got over well.

James Doyle and Evelyn Cavanaugh get over some clever comedy while showing the customers how to flirt in a hotel lobby. Miss Cavanaugh is a most graceful dancer and the charming appearance she makes helps a lot. The act is classy and deserved the generous applause it received.

Clara Morton was on next in her familiar songologue. She has played here so often with the same act that it is too familiar. A change in material would continue to hold her in the good graces of her many admirers in Chicago.

Roscoe Ails and Kate Pullman, with the aid of Charles Calvert, a clever eccentric dancer, and an orchestra, had things all their own way from the moment they appeared. Ails is always funny and Miss Pullman, who is getting to be an artiste in the comedy line on her own account, is an excellent foil for his jests.

The audience did not take very kindly to Lew Dockstader's wireless radio monologue. He usually fills the next to closing spot more than satisfactorily, but cannot be said to have done so this trip.

Bobby McLean, the champion ice skater, closed the show. The act opens with a movie showing the Norway ice skating championship races, which McLean won. He does some very good stunts on the ice skates, being assisted by "Don" Baker, Burke and Blue. R. D. B.

## AMATEUR REVUES DRAW

B. S. Moss' Regent and Franklyn theatres, which featured amateur revues last week, succeeded in boosting their business by more than \$2,500 in each house as a result of those attractions. The Regent played a "Harlem Revue," and the Franklyn a "Bronx Follies." Both houses broke all records for receipts during the summer weeks. Attendance was very good all during the week, and on the majority of nights, standing room was being sold. This was done mainly in the Regent, which has a seating capacity of about 2,500 while the Franklyn seats 3,500.

The "Dixieland Frolic," which was to be an amateur colored revue to be held at the Coliseum theatre for one night, has been called off. Instead, a local revue, to be known as "The Follies of Washington Heights," will be held instead at the theatre, during the entire week of July 31st. Emil Gorth will supervise the staging of the "Follies." An extensive advertising campaign has been started for the exploitation of the "Follies." Amateur talent only will be taken for members of the cast.

## ED CONRAD TO DO BIG ACT

Ed Conrad, formerly of Ed and Birdie Conrad, has written a new act, called "Follies of 1922," in which he will appear. Eddie Lambert, of Lambert and Fish, will also be featured in the act, which will have a cast of six people. Birdie Conrad is now doing an act with Jack Stern which Ed Conrad wrote.



# VAUDEVILLE

## COLISEUM

(Last Half)

The Portia Sisters opened a very good show, which was received appreciatively, despite the fears of some in the audience caused by the storm, which took place Thursday afternoon. The rain found its way through the walls, so powerfully did it come down, and spoiled several of the tapestries on the inside, which had to be taken down. The storm also prevented Jack Rose from arriving at the theatre, and in this way, not only let Rose out of the bill, but out of George N. Brown's act, in which the straw-hat breaker generally clowns.

The Portia Sisters offered a tumbling, equilibrium and contortion turning, doing very good work all the way through. The closing stunt, in which one of them twists her body over in such manner that it rests on her neck, while she supports this entire weight by means of her teeth, which are fastened to a mouthpiece on a rod several feet high. One twist would cause a broken jaw.

??? was the billing of a man who appeared with a mask on his face, assisted by a pianist. The question mark chap, we understand, is William Moore. He sang a cycle of classical and semi-classical numbers in a tenor which is unusually good for vaudeville, and stopped the show cold.

Al K. Hall repeated this performance and had to thank the audience in a speech before he could leave the stage. Hall is not only one of the funniest burlesque comedians to be seen, but his dance work adds extra punch to the act. The supporting company, consisting of a man and two girls, do their work very well, particularly the girl, who did the closing dance with Hall, who deserves special mention on the strength of that dance alone. It was a solid laugh from start to finish.

Jean Sothern was also called back for a cute little speech of thanks, which she delivered in rhyme, after doing her vehicle billed as "Girls Will Be Boys." Miss Sothern is doing the best act she has ever done in vaudeville with her male impersonations, doing all of them excellently.

Jack Rose was scheduled for the next-to-closing spot. Undoubtedly his presence would have added some laughs to George N. Brown's "Pedestrianism," but even though he wasn't in, Brown showed that he has a very entertaining vehicle. Billy Weston, the boy-scout champion, is back with the act, although he does not engage in any contest. Brown has a better way of getting his "plants" up from the audience, which is much more convincing than the method used when the act was last seen in the east. He does not offer a contest between two girls, but instead has a boy and girl, who are supposed to be sweethearts, come up from the audience. The "plants" are a better looking lot than the former ones, most of these having the appearance of college students. They probably are, and are working with Brown for the summer in order to make some extra money. Marion Ardell and Brown closed the act with their walking contest.

G. J. H.

## STATE

(Last Half)

Stanley and Spooner, a man and woman, opened the show with a rope swinging act. They carry a special drop in "one" representing a spot somewhere in Mexico. They work hard and do some work that is rather of a novel nature with the ropes. The act is dressed nicely and pleased.

Hector is a canine offering made up of six dogs with Hector the featured animal. The trainer of the animals has a good routine of talk that he uses while the dogs are performing their stunts. Hector is a very intelligent animal, and does things that one would not expect an animal to do. He seems to have a human brain. The act is a good act for any bill and went well.

"The Old Timers," produced and staged by Dave Marion, stopped the show cold for several minutes. The act is composed of Andy Gardner, a former burlesquer; Dan Barrett, Imogene Comer, descriptive singer; West and Van Sicken, and Josephine Sabel, a favorite at Koster and Bial's Music Hall many years ago. Rube Wallman, a young man, does the straight bit in the act. Each of the "old timers" did a specialty and each one registered, but Imogene Comer with "A Pack of Cards," and Josephine Sabel with some old melodies, both stopped the act for a few minutes. Miss Comer can still put over a descriptive song and Miss Sabel can still sing a number and send it over.

Wheeler and Potter, with a special drop in "one" got quite a few laughs through the act with their chatter. The opening of the act is novel. The man is a good eccentric dancer and the woman has a fair voice and handles lines well. They closed with double song and dance to a good share of applause.

Lew Hilton, assisted by Harry Young registered their usual success. Hilton is a comedian of merit and Young is a good foil and straight man for him. The boys got plenty of laughs.

"The Road to Vaudeville," with two men and two women, was formerly done by Libby and Sparrow. It is a small time flash and a good one. Conrad and Taffan are the outstanding features of the act, for their dancing is meritorious. The Pirate dance is well staged and went over big. Each member of the act worked hard and it went over well.

Melnotte Duo, two men, with their comedy acrobatic offering, closed the show to a good share of applause.

S. H. M.

## FIFTH AVENUE

(Last Half)

Class, Manning and Class, a man and two women, opened the show with an exhibition of wits walking that took the house by storm, for it is one of the snappiest acts to be seen anywhere. One of the girls, the dark haired one, does the heaviest portion of the work, executing a number of difficult dances on the wire. They closed to good applause.

Neil McKinley in the second position had rather a hard time getting them started, but once he did, they were with him all the way. McKinley could have held a spot further down on the bill much more easily than the duce spot, but he managed to make the best of it and got away to a good sized hit. He is assisted by a plant, working from an upper box.

Clara Barry, assisted by Harold Whitledge, held the third position. Miss Barry, a comedienne with a most agreeable personality and an easy manner of working, is reminiscent of Lydia Barry in a great many ways. She has a lot of clever material, and puts it over nicely. Her closing number netted her an encore, for which she offered a topical oddity. Whitledge, at the piano, looks well but seems to lack animation.

"A Dress Rehearsal," a farce burlesque upon things theatrical, was fourth. Edward Ellis plays the part of an author who is rehearsing his new play, and the fun is provided by the apparently terrible way in which the roles are enacted. There was quite a deal of fun during the act, and the audience had a good time of it. Ellis provided most of the laughs.

Wilber C. Sweetman, assisted by two men offered a musical act that went over with a bang. Sweetman is the premier clarinetist of vaudeville, and the way he handles his instruments is marvellous. His two assistants, one of whom dances quite well, held materially. He took three encores.

Lockett and Linn followed. They presented a novelty dance act, that was a trifle slow in starting, but once it got under way moved along at a breakneck pace. Lockett is a trick dancer with a lot of pep, and Miss Linn possesses a well shaped pair of legs, which she uses nimbly. They scored a huge hit, once they got under way. Lockett's eccentric dance having much to do with their success.

Van Hoven, the dippy mad magician, is not much on doing magic. He doesn't have to be. But when it comes to comedy he is there with the fastest line of talk and work anybody could wish for. He had the audience laughing without a letup from the moment he started until he walked off stage. Art will out.

The Three Kiritkiss in a novelty acrobatic act closed the show and held the audience, which while small was interested, very nicely. They work hard, and have quite a few thrills for the customers.

S. A. K.

## KEENEY'S

(Last Half)

Braun, Sybelle and Dreyer, in a dancing act, opened the program, and scored good sized hit. The two girls, under the names of Braun and Sybelle, offer a series of dances that were interesting and well executed. The blond does eccentric stepping and the dark-haired maiden, oriental. Dreyer plays the piano. The act has a lot of pep, some specially written lines that fit nicely, and is well staged. Both girls have looks, figures, and can dance.

Page and Page, man and woman, offering a comedy turn were second. It seems peculiar, but this and the following act bear resemblance to other acts on the big time. At times, the dialogue used by Page and Page smacked very much of Morris and Campbell's "Ave-he-Ate-he" act. However, a lot of the stuff is original. But even at that, the man sells it well. He got plenty of laughs, and had the audience in good humor throughout. The girl makes a good straight for him.

West and Warren, in a comedy skit, followed. The man we have seen before, principally with Lee Kohlmar and Company. Parts of the act we have seen before, with Solly Howard and Company. But all together it is a big laugh getter and provided much merriment for the audience. The woman is easily twice the man's size.

Johnny Dooley and Company followed the pictures which split the bill. Dooley is doing much of his old act, with one or two new bits. He has the assistance of the Madison Sisters, who look good, and don't do much. George Burgraff and Walter Williams, and "Gertie," his famous horse. Dooley is the act. He clowns, tumbles, falls, and is all over the stage in the accepted Dooley fashion. Some of the business is rather risqué, but done a la Dooley is very funny. One of the funniest to us was the speech during the acrobatic rag. Needless to say he was a young riot.

Caites Brothers, who followed, stopped the show with their dancing. The act opens from the audience, and for a while the customers did not quite get what it was all about, but when they did, they took it like a duck takes to water. When the boys started doing their stuff, they took the house.

The Manillo's offered an acrobatic novelty that went over very nicely. It held the interest of the auditors, although it did not arouse them to any great degree of enthusiasm. The act is put on quietly without any stalling, and depends upon its curtain for any applause it draws. It drew quite a bit.

"My Old Kentucky Home" was the feature piece.

S. A. K.

## REGENT

(Last Half)

The amateur revue, billed as the "Harlem Revue," is the big feature at this house all week, and on Thursday night, drew the patrons in numbers large enough to actually cause a few standees in the rear. In addition to the revue, the vaudeville bill was an exceptionally good one, and both combined made the show run about three-quarters of an hour longer than usual.

Elly gave the proceedings a very good start with her balancing and juggling turn, doing some very difficult stunts to big applause. Rule and O'Brien were on second and stopped the show with their singing. The boys are likeable and deliver their numbers effectively. But they need newer songs in place of some of the old ones they now have in the routine.

Harry K. Morton and Zella Russell kept the fast pace set, and also tied up the proceedings, Morton's dancing being mainly responsible. The comedy material has room for improvement, especially when Morton used Joe Millers like the gag about the stuttering blacksmith. Miss Russell is attractive, makes a very good straight, and played the piano capably for Morton's dancing.

Warren and O'Brien doing a burlesque acrobatic act, which does not resemble the Willie and Joe Mandel affair in the least, but is fully as funny; in fact has more laughs. The boys are excellent showmen and could have stayed in view much longer than they did and be welcome.

Selbini and Albert were evidently an English importation. The girl sings a number about "Dick Whittington," which serves to bring on her partner, as a "cat." This "cat" does a series of sensational leaps, jumps and falls, which were not fully appreciated, due to the fact that the act followed two offerings which had falls all through their routines. The girl is very attractive, and has a figure (shown in tights), which is one of the nearest to perfection we have seen in vaudeville. She does some very good bicycle work, with some real novelties offered. The act needs a little grooming, with the comedy revised entirely.

Phil Baker scored the hit of the evening, with his talk and accordion. Baker has without a doubt the cleverest and funniest monologue in vaudeville, and his delivery of every line is sure-fire. With the accordion in serious moments, he is no longer the comedian, but a real musical artist, and it is a treat to listen to him. Russell Scott assists Baker from a box, helping to get one or two laughs, but scores heavily in his own inning, when he sings "Forever After," written by Baker, in a wonderful tenor voice. Baker, right now, is ready to step into any theatre, vaudeville or production, and be sure of success. "The Harlem Revue," proved to be exceptionally good for amateurs. In it were dancers and singers with genuine talent, and one or two with more stage presence than a lot of professionals have. It ran a little too long, but even then the audience didn't tire of it. Phil Baker introduced Messrs. Hart and Rose, who staged it.

G. J. H.

## TWENTY-THIRD STREET

(Last Half)

The Bally Hoo Trio, two men and a woman, opened the show. The woman opened before a special drop in one with a short number after which the enter or of a tent was shown with the "speller" working. The act then went to a special set in full stage where the clown sang a number in Italian, and did some clever tumbling, and the other man did some contortion work that was up to the standard. The act is a novel opening act for any bill, and did well.

Jean Morgan, a recruit from the realms of burlesque, was number two. He opened with a popular number that gave way to a dance. His second number was a "shuffle dance," which he followed up with some gags that did not seem to hit. Sprinkling sand on the stage he did some good dancing and he closed with an acrobatic dance. Morgan, who always did a blackface turn, is now working in whiteface, but by way of suggest on, we think he would register better blacked up.

"The Pepper Box Revue," in a special set in full stage came next. This act features Charlotte Allen, and Ray Midgley, but there are two other women and a man in the offering which is just a small time flash, in its present state. Midgley is a recognized producer and we are surprised that he has not worked more on this act. Miss Allen has a nice voice and makes a good appearance. Midgley is a good dancer. The act went over fairly well.

Zuhn and Dreis, in the next to closing spot, stopped the proceedings for several minutes. They started getting laughs right from the opening of the act and as they went on the laughs got bigger and bigger. The offering is composed of a well routine line of real "hoakum," and these two boys know how to put it over and get the value out of it. The act is "there" and proved it at this house.

Stafford and Louise, a man and woman, assisted by a male pianist closed the show, with a song and dance offering. The man is the outstanding feature of the act and he shows little until down near the close of it. The woman has no voice but is dainty. The pianist shows nothing. It's a closing act for the pop bills, and just got by here.

S. H. M.

Bert Levy will sail for New York from London aboard the *Aquitania* on July 21.

## JEFFERSON

(Last Half)

Nestor and Vincent opened with their entertaining juggling novelty offering.

Foster and Joyce, one of the men at the piano, who also sang, and the other playing a variety of musical instruments, were well received in the second spot. Probably the act would have done still better by having the tenor sing more and the other play less. The pianist and tenor seemed to have a "resigned to his fate" expression, and both have negative personalities.

The versatile Josephine Amoros, assisted by Edna Nally, gave the folks a run for their money; despite a warm evening, Miss Amoros went through her trapeze stunts without missing a trick. In addition to her triple dislocation and other difficult stunts, she did her usual song and dance bits, while Miss Nally played the violin.

O'Neil and Flippin, a blackface team, portraying the usual characters, a lucky coon at craps and his less prosperous brother, started off with their crap game, and followed with their funny dialogue, song and dance, closing with one dressed as a female, etc., which put them over for a solid hit. The dance done by the team for their closing bit is real funny.

"The Intruder," done by two women and a man, is a good example of how to put over an ordinary song and dance affair in a way that scores. A girl comes on the stage in an interior setting and apparently is at a loss what to do when she finds her team mates have not yet arrived. She announces that fact and the other two members of the act make themselves heard from the audience, finally going on the stage, etc. The work done in the audience is really the best part of the act and the novelty goes over good.

Probably the act on the bill that comes nearer being real class is that of Conlin and Glass in their four seasons of comedy. Conlin's hen-pecked, meek appearance, and the well proportioned partner of his have some excellent material and they send it across strong. Whatever it may be called, the funny piece of business at the piano, for instance, where she pushes and urges him to play, is well done and is more than sufficient reason for the house to laugh their heads off.

The next to closing spot brought Frank Bush, monologist, who tells his stories in the same matter of fact way that he probably would if he was explaining to the "judge" how it all happened, or telling a few across the pinocchio table. Some of his stories are good and then again, that man certainly has some old ones.

The Conton Five, a Chinese family plus a white girl, offered juggling, acrobatic and several novelty stunts as well as some magic by one of the members, who did the fire eating trick. A marvelous little performer is the boy, who is unusually clever and a first class contortionist. A hair raising stunt is done by one of the Chinese girls and the white girl, who hung suspended from aloft by their hair, swinging back and forth, holding chairs, tables between them and later had two men hang on to their hands.

M. H. S.

## WILLS ALL TO ACROBAT

Frank J. Hurley, acrobat, known professionally as Frank Rossi, was named as the sole beneficiary in the will of Catherine Charles, boarding house keeper, who died on June 28 at her home at No. 325 East Fourteenth street. The estate consists of \$2,066 in savings bank deposits and real estate. The will read that the estate was to go to Hurley, "my friend, now and for thirty years residing in the boarding and rooming house conducted by me at No. 325 East Fourteenth street, in recognition of his helpful assistance to me in carrying on the business of the house and in attending to my personal wants while I was in suffering health."

## SIXTY-TWO YEARS ON THE STAGE

George Washington (Slim Jim) Dukelin will next season celebrate his sixty-second year on the stage. He has signed for the Maddock act "Rubeville" with which he has been associated for several years. Dukelin is now seventy-nine years of age.

## SUPREME CHANGES POLICY AGAIN

Another change in policy has taken place at the Supreme Theatre, Brooklyn, a newly opened independent house. The first three days of the week Yiddish vaudeville is seen, the last three days English vaudeville, and on Saturday nights a full four-act show in Yiddish is produced.

## DALE HAS NEW ACT

Billy Daly opens this week on the United time in a new act, produced by Sam Shannon and written by Dorothy "Dot" Phillips and Billy Link Junior. The title of the act is "Don't Do It."



# VAUDEVILLE

## FLORENCE HENRY AND CO.

Theatre—Greenpoint.  
Style—Sketch.  
Time—Fifteen minutes.  
Setting—Special.

Hugh Herbert is the author of this sketch, which has one outstanding feature, a novelty finish. In fact it would surprise any audience as it did this.

The act opens showing the stage door of a theatre. Miss Henry, as a chorus girl, is seen exiting. She talks about an appointment she has, and finally a young chap, an Englishman, appears, and she and the man walk off. The scene changes quickly to that of an apartment. They talk, and it develops that the young man is the son of a chorus girl who has deserted his father because of the attitude of the latter's family, and sure enough, Miss Henry tells him she is his mother. He gives her money, and then by some trick, slips a pair of handcuffs on her, informing her, meanwhile, that he is a city detective. Of course she tries to bribe him, but of no avail. There is a heated scene between them and the supposed door tender at the theatre, and it develops that the entire proceeding was only a rehearsal, and that it has been bungled, and must be done over again. But just then, the house is opened for the afternoon performance and the rehearsal is postponed until the next morning.

The act is very cleverly written, and one never suspects the ultimate finish, and when it comes it comes as a surprise.

Miss Henry makes the chorus girl a very sophisticated woman of the world. Her assistants are good, but the young man might brush up his English accent just a trifle, for he seems to forget it at moments. The act will fill the sketch position on a bill very well, the surprise finish assuring it of a send off. S. A. K.

## JEAN AND WHITE

Theatre—58th Street.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—Special.

Jean and White are two men, one of which is a female impersonator. They carry a special set in full stage that is rather good looking. They opened with a double dance, followed by a Spanish dance by the impersonator, and a Jazz dance by the other. An Oriental dance by the impersonator came next and he put it over well, and they closed doing a tin soldier and doll dance, which was well routine and which they put over in good style.

The act is a good dancing act for the three-a-day houses at present but it could be made into a two-a-day act. Both people have personality and they dance well, the impersonator pulls off the wig at the finish. S. H. M.

## McNALLY & ASHTON

Theatre—58th Street.  
Style—Songs and talk.  
Time—Fourteen minutes.  
Setting—In "one."

The woman opens the act with a number, which is interrupted several times by the man who appears in black-face. Each time that he interrupts the action of the number he pulls a gag that gets a laugh and exits. Eventually he comes back and they go into a routine of talk that is not so forte. He gets laughs in spots, but it could be worked up so that more laughter could be derived from it. The comedy number delivered by the man goes over fairly well, and his impression of a railroad train is put over nicely. The act closes with the woman doing a number while the man does a dance.

The woman makes a nice appearance, but her voice is only fair. On three a day bills, the act can hold down the number two spot. S. H. M.

## NEW ACTS AND REAPPEARANCES

### FREY AND ROGERS

Theatre—58th Street.  
Style—Comedy singing and talking.  
Time—Sixteen minutes.  
Setting—In "one."

Henry Frey, who for many years has been doing a "single," has discarded it and is now working with Dorothy Rogers in a skit entitled "Say It With Flowers," written by Sam Morris.

The act opens with Frey following Miss Rogers on carrying a bouquet of flowers. She tells him she does not want to buy any flowers and he in turn tells her that he does not want to sell them but that he has bought them to give to a lady and he paid "ten bucks" for them. Miss Rogers then explains to him what each flower means, and by the time the explanation is concluded the bouquet is torn to pieces. There are some good comedy situations during this portion of the act that can be worked up. Miss Rogers exits and Frey does a number while she is changing her wardrobe. When she returns they go into a routine of good cross-fire talk and they close with a special number.

Frey is an artist of the old school and needs no tips on anything, for he knows the value of a line. Miss Rogers, who is quite a good-looking woman, must learn how to humor laughs, for she let several of them get away at the time the writer saw the act. She might also corset herself better in her last gown. She has the makings of a good straight woman, but needs developing.

The act is full of good comedy and with the crude edges fixed up it will be able to step into the two-a-day houses and hold a spot. S. H. M.

### CRESCENT COMEDY FOUR

Theatre—City.  
Style—Comedy and singing.  
Time—Fifteen minutes.  
Setting—"Two" and "one." Special.

This quartette is doing an act very much similar to the old Gus Edwards' "School Days" turn of several years ago, the lines for the most part coming from that act. The characters are the same as were done in that act, consisting of the teacher, who does "Dutch," and three scholars, including the Jew comic, the sissy and the tough guy.

The boys have good voices, which they use effectively in solos and in ensemble numbers. The comedy material used in the schoolroom set, which is in "two," is old, but seems to be able to get fairly good laughs on the small time. The better part of the comedy material is offered toward the latter part of the act, when the boys work in "one." The last two numbers in the act should be changed to later ones. The four make a good small time combination. G. J. H.

### INEZ HANLEY

Theatre—Greenpoint.  
Style—Pianologue.  
Time—Twelve minutes.  
Setting—"One." Plain.

Inez Hanley is a good looking blonde miss, with a likeable smile and personality, who can play a piano well, and sing a number equally well. Her act consists mostly of piano playing, in which she demonstrates varied ability.

She opens by singing two numbers to her own accompaniment, and follows with an impression of how various people would play a selected number. She concludes with a classical selection that calls for power of execution, and which she does exceptionally well. S. A. K.

### FLASHES FROM SONGLAND

Theatre—Jefferson.  
Style—Singing.  
Time—Seventeen minutes.  
Setting—Special.

Two women and three men, composing one of the best singing quintets we've ever heard in vaudeville. All of them have excellent voices and know how to sing. The only bad feature of the act is its intricate curtains and shut-ins, which need a good stage director to handle them properly, for the act jumps from "one" to "two" and "three" and back again. The songs are taken from operettas, musical comedies, and operas.

After a prologue by one of the girls, and another introductory bit by the company, who poked their heads through a black drop on which a few bars of music were sewed, the quintet sang a selection from "Blossom Time." The next song was done by a tenor in Italian garb, who who joined by a soprano as Musette the flower girl from "La Boheme." She passed along and he sang Solo Mio as she returned.

Two men, with the aid of a piano for atmosphere, sang an Irish selection, which was followed by a Kentucky lullaby, sung by three men and the two girls joining later in hoop skirts. Some musical comedy songs were done again, from "Maytime" and "Chocolate Soldier" included. "My Hero," from the latter, was sung as a finale, which proved to be effective.

A singing act carrying some voices often not excelled by many grand opera companies, and certainly a welcome acquisition to vaudeville. M. H. S.

### SHELBY TRIO

Theatre—125 Street.  
Style—Musical.  
Time—Twelve minutes.  
Setting—Full stage.

The Shelby Trio, composed of two women and one man are offering a musical act in which the mainstay seems to be cornet playing. The turn consists mostly of a varied program of selections with slight variations in the instruments used. Saxophones are utilized for one number, and the harp for another. The selections are mostly of the popular kind, and some are played so blaringly that it is hard to recognize them.

The act needs staging. It could be put on in two just as well, and could be differently routine. The three are capable instrumentalists, but lack showmanship in the delivery of their wares. As it stands at present the act is very mediocre. S. A. K.

### LA VAUX

Theatre—State.  
Style—Musical.  
Time—Eleven minutes.  
Setting—In "one."

La Vaux plays a piano-acordion, his act consisting, when reviewed, of four selections, to which an encore was added. He is a neat-appearing man, well-dressed, and plays fairly well. His first number was a popular song, his second classical, his third a medley of popular songs, and his encore a medley of the old-time waltz ballads. To say the least La Vaux has a decidedly unoriginal offering. He has a pleasing enough appearance, but makes no effort to put his act over by any display of showmanship. He utters not one word during his entire act, and surely the accor-dion is by now a common enough instrument not to excite so much interest alone. H. E. S.

## ARNOLD AND WESTON

Theatre—Jefferson.  
Style—Novelty.  
Time—Fifteen minutes.  
Setting—In "one."

The early part of the act is taken up by some singing, talking and dancing, the singing and dancing being done mostly by the boy, who did his stuff according to the pills given him by the girl, who was the "Doctor." The girl came on later and read some of the testimonials she had received from her patients. Here was a chance to pull some funny gags, but she read some unfunny stuff.

The male member of the team handed out some pills next and these were Joe Miller, or Old Joke Pills, which was the cue for pulling some old gags, with the girl doing the slapstick stuff with the aid of a newspaper. Previously she announced that it was all being done in a satirical vein. The last pill taken was an Egyptian Hukum pill, and as Anthony and Cleopatra they did a burlesque bit. The patter done by the girl was annoying, if anything; the string of garlic for the rope of pearls was another chance for a funny bit.

Apparently they offer the act as a satire on some vaudeville hokum or something like that, but they fail to put it over the way such things should be done. It takes a clever comedian or comedienne to do things like that. M. H. S.

## DOWNEY AND CLARIDGE

Theatre—58th Street.  
Style—Comedy bicycle.  
Time—Fourteen minutes.  
Setting—Special.

Downey and Claridge are a man and woman, who carry a special setting in full stage. At the rise of the curtain the woman is standing in the centre of the stage, in an old-fashioned gown, and she sings a special number, at the finish of which she steps out of the gown, which is held by wires, and is attired in a short dress. She does some neat riding on a bicycle. The dress, which is still centre stage, is then raised and the man is discovered underneath it in tramp make-up. He goes into some pantomime comedy which is fair and then does some work on a breakaway bicycle that got him some laughs. The woman comes back in a Russian costume, on skates, and does a Russian dance on skates, which she put over well, while the man rides a wheel.

The act is a good flash opening act for any bill. The woman has chosen a pretty wardrobe and the man's comedy gets him a share of laughs. The act is well routine and has a novel opening. S. H. M.

## DAILEY BROTHERS

Theatre—State.  
Style—Acrobatic.  
Time—Seven minutes.  
Setting—Full.

The usual hand-lifts and head-balancing is done by this act, with the specialty being a series of springboard jumps to hand and head balancing, which is very well done. The first good thing in the act is a race between the two to see which can stand on his head longest without the use of hands to steady them. This gets a well-deserved hand. The two men, one heavier than the other, then go to a springboard and the smaller and lighter one jumps to a hand-hold. The second is a jump to the head of the under-stander, on which he lands with both feet and is balanced perfectly. The third and last is a jump from the board, the lighter chap landing with his head upon the head of his partner, who balances him for about half a minute. This last trick is sensational enough to get a quick, applauseful response from the audience. H. E. S.





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**SEASON LOOKS PROSPEROUS**

Viewed from almost every conceivable angle, next season's theatrical business will be a prosperous one. It seems to be in the air already, and the unusual activities and preparations of theatrical producers has started the ball rolling in an auspicious manner.

Credit for the feeling of confidence that pervades Broadway must be due largely to the courage and confidence of the producers whose own feelings in the matter cannot but be reflected in those with whom they are associated, and others who are affiliated with the industry.

Last season's disastrous series of "flops," has been said by some to be due to the poor business ability of many of the producers. Can the alleged poor business ability of some producers be in keeping with the energetic manner they are going after the forthcoming season's business? Hardly. The show business was never a sure thing, in fact far from it, and the way money is being spent for new plays, many of them foreign works, and the feverish competition to get the best that European authors can produce is one of the things in itself that augurs well for the coming season.

It is characteristic of the American business man to go after trade with redoubled effort after a setback, and this is what Broadway producers are doing. The rush to Europe for material is but part of their program. It does not necessarily mean that German and Hungarian playwrights will dominate the industry with their works. A good play by an American author will never go begging. Perhaps it will be of great benefit to our own playwrights to see some of the foreign writers' work and study its merits. It's an excellent opportunity to be gained without the expense of going abroad.

What the public wants, the producers vie with each other in supplying. What the public doesn't want the producers certainly learned last season. Elements other than the public's taste entered into the causes of the past season's failures, but regardless of all other causes a good play is the paramount necessity first and last.

When most people have seen two or three plays that are not worth while, they

stay away from the theatre and many find that they can get along just as well without seeing poor shows. Good plays will have the effect of starting them back to the theatres again and when they get into the habit of going regularly and good plays seem to be a regular thing theatrical prosperity will have arrived. When several bad plays go down they frequently have the effect of taking one or two good ones with them. It's up to the producers to see that too many bad plays are not bunched as they were last season, for unless a play is a tremendous hit, the ordinary good one will suffer as a result of the poor one. Some of the guilty suffer with the innocent as it were.

At any rate, hats off to the producers who are starting out the right way.

**FEW FILM COMPANIES STAR**

The slump in the number of new corporations formed in New York State for the purpose of making and handling motion pictures, this year, is startling when the figures are compared with those of last.

So marked is the drop that it indicates that, in so far as the attractiveness of the business from the standpoint of a new business is concerned, the big industry is fast losing its popularity.

Ninety less motion picture companies have been incorporated during the past six months as compared to those of last year and the capitalization shows a decrease of over \$10,000,000. No month of this year equals in either number or amount of capitalization of new corporations, any of the first six months of last year.

The importance of these figures is increased by a study of the condition of the State's incorporation bureau, which reveals the fact that during the first six months of this year nearly one thousand more new corporations were formed than in the same period of last year.

The motion picture business, according to comparison of incorporation figures, is the only one failing to keep up to the figures of last year in the incorporation bureau. During the first six months of 1921, two hundred and sixty-seven companies were incorporated and entered the motion picture business. The capitalization of these reached a total of \$17,829,650. Against these figures the record of the first six months of 1922 is small indeed. One hundred and seventy companies incorporated with a capitalization of but \$7,252,500, a drop of over \$10,000,000.

**CALLOUSED HANDS—NO ACTOR**

Many would-be immigrants are taking the role of actors in order to gain admission to this country, as the Dillingham 3 per cent immigration act exempts theatrical folk, although the quota of a certain European country may have already been admitted. Evidence to this effect was laid before Federal Judge John C. Knox in the United States District Court.

The specific case was that of Benedetto Messina, an Italian who arrived recently at Ellis Island after the immigrant quota for his country had been filled. Messina said he came to this country to fill a theatrical engagement, a contract for which he had with the manager of a Bowery theatre at a salary of \$3.50 a day. A man answering the description of the alleged theatrical manager confirmed the statement.

Immigration agents said that Messina's general appearance, particularly his calloused hands, offered irrefutable evidence that he had been a manual laborer.

**ART COMMITTEE MEETS**

The first meeting of the Committee for the Protection and Promotion of Art and Literature, which has for its main purpose the dissemination of propaganda against censorship of the stage and screen, was held last week in New York. This committee was formed at the last annual convention of the American Federation of Labor, and includes representatives of the American Federation of Musicians, Equity, the Printers' Union, the American Dramatists' Society, Authors' League, Cinema Camera Club, Guild of Free Lance Artists, Motion Picture Directors' Association, and the Screen Writers' Guild.

**Answers to Queries**

L. R.—Marie Jansen was in the original cast of "The Lion Tamer" in 1891.

Prince.—Walter Sanford leased Niblo's Garden Theatre for several seasons.

Sell.—Henry E. Toovey owned and managed the Eden Musee, Paterson, N. J.

Kerr.—Gerald and Martin managed Will R. Wilson's play, "The Police Inspector."

The Newsboys Quintet included John Kelly, Gus Edwards, Marty Ward, John West and Leon Hudson.

Poses.—The Kilyani Living Pictures opened at the Garden Theatre, New York, with Rice's "1492" company on March 21, 1894.

Drake.—C. H. Unthan was born without arms in Germany in 1850. His first appearance in America was made at Koster & Bials, New York.

Jim.—Lou F. Shaw appeared in "Evangeline." He later became stage manager at Miner's Bowery and Eighth Avenue theatres, New York.

Cree.—"Rosedale" was given a revival at the Star Theatre, New York, in 1894. It was originally produced thirty years before that by Lester Wallack.

Budge.—The Hengler Sisters were born in Brooklyn, N. Y., in 1880 and 1882, respectively, and were the children of T. M. Hengler, of Delahanty and Hengler.

S. & G.—"Utopia, Limited," was produced at the Broadway Theatre, New York. It was by Gilbert and Sullivan, and the company was brought from England.

B. O.—In 1894 the Keith Circuit included Keith's New Theatre, Boston; Opera House, Providence; Bijou Theatre, Philadelphia, and the Union Square Theatre, New York.

Tom.—Lottie Gilson made her first appearance at the National Theatre, New York, in 1884. She became well known as "The Little Magnet," with various variety and comedy combinations.

**25 YEARS AGO**

Harry Yost and Fred Helf were playing in vaudeville.

Wm. R. Hayden died at Highlands of Navesink, N. J.

The Elks Grand Lodge held their convention at Minneapolis.

Harry Clay Blaney and Nellie O'Neill planned a tour in the Varieties.

Frank W. Sanger succeeded Louis Aldrich as president of the Actors' Fund.

Griff Williams and Vanola Melburn were playing at Nantasket Beach, Mass.

"Captain Cook," a comic opera, was presented at Madison Square Garden, New York.

Harry Hastings and Harry Wright formed a partnership to star in "The Belle of the Town."

Harry Davis controlled the Bijou (formerly the Eden Musee), Harrisburg, Pa., and the World's Theatre, Allegheny, Pa.

**Rialto Rattles**

**SONG TITLE**

"He fell into a barrel of moonshine and died in good spirits."

**NO MATTER**

In what sort of a contest he engages, Herbert is always a Victor.

**JUST RELEASED**

Philadelphia is a great town. They don't bury their dead there, but just leave them walk around.

**TIME FOR REVIVAL**

Now is the time for some real dramatic vaudevillian to close his act reciting "Dangerous Dan McGrew."

**GET HIM OUT**

We understand that Weber & Fields are to appear together. We hope that Lew gets Joe out of Philadelphia this trip.

**HOW TO FURNISH A HOME**

Have the living room in "Oakwood."  
Have the Dining room in "Beechwood."  
AND Have the bed-room in "Hollywood."

**IT'S ALL APPLE SAUCE**

Marriage is just like a Court of Law. At the beginning you start suing for her hand and at the finish she is suing you for alimony.

**ADDED ATTRACTION AT ROSELAND**

Mike Ades, the champion soda jerker of Brooklyn, singing "Some Sunny Day" while the Joe Gold-Jules Levy orchestra played eight tunes at the same time.

**IF**

If some of these Jolson impersonators would only get close to the star with their impression of him what a relief it would be to an audience. Most of them just wear their knees out.

**NOT A HAIR CUTTING AD.**

Mary Get Your Hair Cut Co. is a new corporation recently formed. Upon investigation it was learned that this is not a hair cutting concern, but a theatrical company which is to take out a play of that name.

**MOTHER LOVE**

A mother recently discovering her son bathing with another urchin in the tank atop a local theatre, took the strange lad over her knee and administered a sound thrashing, after which she turned to her own offspring and said, "Jackie, dot should be a lesson to you."

**100% AMERICAN**

During the recent World War in one of the vaudeville theatres in the West a certain "single man" was appearing on the bill with a troupe of acrobats. Overhearing some of their conversation the "single" asked one of the acrobats "Are you Germans?" The acrobat replied: "No, sir, we are all Americans." "Where were you born," said the "single." "On the Or'phum Circuit," replied the acrobat.

**DANGEROUS PASTIMES**

Buying dinner for a girl who says she isn't hungry.

Stopping to talk to the "resters" on Broadway.

Answering a call.

Buying imported hooch.

Cheating.

Telephoning from a booth on a hot day.

Criticising a poor act.

Producing a musical comedy.

Producing a drama.

Producing a farce.

Producing an act.

Producing a moving picture.

Producing.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

MANAGERS' ATTEMPT TO HAVE  
AMUSEMENT TAX RAISED, FAILSHeated Arguments in House of Commons Ends With Tax  
Unchanged—Members Declare Trouble Is With  
Poor Shows and Not the Tax

LONDON, Eng., July 15.—The attempt made by theatrical interests, principally the picture people, to have removed or to attain an adjustment of the existing amusement tax, as applied to all places of entertainment met with failure in the House of Commons this week after a heated and long drawn out discussion. The element that sought the substitution of a flat rate tax instead of the sliding adjustable scale now prevalent advanced the contention that the tax as applied to theatres, especially the picture houses, was keeping patrons from attending them, and consequently hurting their business to a great extent.

It was argued on the floor of the House, however, that the amusement industry had not suffered worse from taxation than any other, and that the taxes as applied to it, had come at a time when the theatres were enjoying an era of exceptional prosperity and that despite the tax, this era continued to exist, and the theatres continued to prosper.

The local press was much against the changing of the tax rates on the grounds

that they hurt business. They contended rather that poor productions were responsible and started a campaign for better pictures, and better entertainment in general.

It was also pointed out in the House that all branches of theatrical industry suffered from lack of business in equal proportions. That good shows were getting the money, and bad ones were not, and that the entertainments tax had little or nothing to do with the conditions prevailing. It was pointed out that the general working conditions, with wages coming down, and the living cost remaining where it has been, with unemployment unabated, and spending money tight, that the amusement enterprises were bound to suffer most severely.

The Government also contended that to abolish the amusement tax and substitute another tax would necessitate the expenditure of additional sums of money and would add to the national tax burden, and that it thought it best to let the amusement tax remain as it was for the present at any rate.

## MUTES GIVE PLAY

PARIS, France, July 14.—The annual awarding of prizes to students at the Institute for Deaf-Mutes was marked this year by a most extraordinary performance of Moliere's "Medecin Malgre Lui," which was staged by deaf mutes. The French critics who reviewed the performance, said "their voices were hard, monotonous and badly modulated, but by straining the ears, it was possible to hear every word spoken by them." The performance of the mutes has attracted wide attention in France.

## MUSICIANS AND MANAGER FIGHT

LONDON, Eng., July 15.—The theatre managers and musicians of the West End are engaged in a wage war such as existed some time ago in New York City. The managers have asked for a reduction of \$5 a week on all musicians' salaries, and the Musicians Union has refused to grant it. The managers have given the musicians their notice, declaring they will install all women orchestras. The wage dispute does not include theatres outside of London's West End.

## "TABOO" IN ENGLAND

LONDON, July 17.—"Taboo," the negro play on voodooism, was produced in Portsmouth last week by Mrs. Pat Campbell, with the same American colored cast which appeared in that play when it was produced in New York by Augustin Duncan. Paul Robeson appears in the leading colored role. A feature of the production is a witch doctor dance done by African tribesmen. The play was written by Mary Hoyt Wiborg.

## EDWARDS IN "TONS OF MONEY"

LONDON, Eng., July 8.—Fred Edwards, for many years appeared in "The Telephonians," with May Yates, has been engaged to play the leading role, in the Number one touring company of "Tons of Money."

## PAVILION SEASON CLOSURES

LONDON, Eng., July 15.—The season of vaudeville that was inaugurated at the London Pavilion by C. B. Cochran closes tonight after being extended for an additional two weeks.

## "BLUE BIRDS" AFTER LONDON

LONDON, Eng., July 15.—The anti-Sunday amusement agitation which has created quite a stir in the United States has spread to this country, and organizations fostering the rigid observance of the Sabbath are at work here. Last week they prevented the band which plays at the Sunday baseball games from playing. They seek to abolish all Sunday amusements.

## MELVILLE BROTHERS RECONCILED

LONDON, Eng., July 15.—Walter and Frederick Melville, who have joint theatrical interests but who have been conducting their business separately for some time, have become reconciled and will engage in several joint ventures, the first of which will be the reopening of the Lyceum Theatre shortly, with Seymour Hicks' production of "Old Bill M. P."

## ARTISTS SAIL FOR FOREIGN PORTS

LONDON, Eng., July 8.—Two of England's leading variety artists sailed this week for foreign countries where they have long contracts. Rupert Inglese, juggler and author sailed for South America for three months after which he goes to the United States for a six months' tour. Lune and Shaw sailed for an extended engagement in Australia.

## GUIGNOL PLAYS ARE LIKED

PARIS, France, July 15.—A new bill at the Grand Guignol produced last week showed two new pleasing little sketches and two old ones. The two new ones were "Pour Rire" by M. Latour, and "Vingt-deux Rue des Vertus" by Madeline Guitty. The old ones retained are "Le Premiere Consultation" and "Une Nuit a Londres."

## MATINEES AT HALF PRICE

LONDON, Eng., July 15.—C. B. Cochran's scheme for inducing business at the New Oxford Theatre, where the American revue, "Chuckles of 1922," is playing, by means of cut-rate matinees, is working very nicely for that astute manager, all of his matinees having been capacity since it was inaugurated.

## COLORED JAZZ PLAYERS MUST GO

PARIS, July 17.—In October, jazz produced by negroes and other foreign musicians will end, when they have to give their jobs up to Frenchmen. A law limiting the employment of foreigners to 10 per cent of the total numbers of employees in each establishment was passed several months ago but it will not be enforced until the beginning of the Winter season.

Managers of the cafes are organizing all French jazz bands, but it is believed that the public will insist on the return of the real music in restaurants and cafes as was the case before the war, once the jazz musicians are out of the way.

## SACHS LOST \$60,000

LONDON, Eng., July 8.—J. L. Sachs, the theatrical producer, failed to secure his discharge from bankruptcy for a period of two years from April, 1922. Sachs, who has liabilities of more than \$100,000 and assets of only \$500. He had since his entrance into the producing field lost \$30,000 of his personal fortune, and \$30,000 of borrowed money.

## THORNDIKE GETS THE NEW

LONDON, Eng., July 15.—Sybil Thorndike will go into the New Theatre early next month, presenting herself under her own management in a repertoire of plays, the first of which will be in all probability Henry Bataille's "La Scandale." She follows Matheson Lang as the lessee of the New Theatre, Lang's lease expiring on July 22.

## PASSES 400th PERFORMANCE

LONDON, Eng., July 15.—Sir Charles Hawtrey, who created the role of The Pernicious Pirate in "Ambrose Applejohn's Adventure," has not missed one of the 415 performances which this play has registered. It is also having a remarkable run in New York under the name of "Captain Applejack."

## "THE RISK" SUITS LONDON

LONDON, Eng., July 15.—The production at the Strand Theatre of Baron de Rothschild's drama, "The Risk," in which Arthur Bourchier appears, has taken on here, and the piece is enjoying good business. The play deals with medical matters, and bears the nom de plume of Andre Pascal.

## "BELINDA" MAKES A HIT

LONDON, Eng., July 15.—The production of "Belinda," at the Globe Theatre, which followed "Eileen," has made a favorable impression upon Londoners. In the cast of the piece, headed by Irene Vanbrough and Dion Boucicault, are Ethel Wellesley, Helen Spencer, Jack Hobb, and Herbert Marshall.

## GUITRY WRITES ANOTHER PLAY

LONDON, Eng., July 15.—Sacha Guitry, the famous French actor-playwright, who just concluded a four-week season of repertoire here at the Princess Theatre, has written two new plays, one called "Adam and Eve" and the other a comic opera on which Andre Messager will collaborate.

## LAURIE DE VINE RETURNS HOME

LONDON, Eng., July 8.—Laurie De Vine, who has been in the United States for one year, having played forty weeks of vaudeville there, has returned home. She is known also as a writer as well as an actress, writing under the nom de plume of "Meg of the Halls."

## ROLLS RETURNS HOME

LONDON, Eng., July 15.—Willie Rolls, who returned a fortnight ago from an extensive tour of the United States, has rested for two weeks, and now resumes his English bookings with the Moss, Controlling, and MacNaughton tours.

## COLLEGE PLAYERS TO GIVE SIX

The Washington Square College Players of New York University, under the direction of Randolph Somerville, announce that their third season will consist of six subscription productions, beginning in October, with a revival of George M. Cohan's "Seven Keys to Baldpate," to be followed by Moliere's "Tartuffe." For another program the players have manuscripts of new plays by Malcolm La Prade and Pierre Loving and by two students of New York University, Adolph Meyer and Sawyer Falk. The director will consider manuscripts of both short and long plays by writers outside the university for the remaining programs.

The programs will be given at the New York University Playhouse, a new little theatre which is being fashioned into the remodeled university building at Washington Square.

## MOSS MAY BUILD IN LONDON

LONDON, Eng., July 15.—Local theatrical circles are agog with a new bit of choice rumor that has been given much credence, even in the press, to the effect that B. S. Moss, the American theatrical magnate, who spent a short time here recently, came over to pick a site for a new theatre to be built by American capital, as a part of an American vaudeville circuit. The Keith Circuit is mentioned as the operators of the theatre, and the Bush Terminal Company and the New York Title & Guarantee Company as possible builders.

## NEW BUSINESS GETTER

LONDON, Eng., July 15.—Harry Day, of the Bedford Music Hall, has introduced a new scheme for getting patrons for his house, and for keeping them. He has instituted a personal canvass of residents of his section, and has introduced a movable box office, built upon a motor lorry, and equipped as a regular box office, and which is used to book seats and distribute advertising matter to those who gather around. The results have been very satisfactory.

## MAURICE RECUPERATING

PARIS, July 17.—Maurice, the dancer, who was stricken with hemorrhages while dancing at the Deauville Casino last Sunday, is rapidly convalescing at his hotel there, his physicians reported. He will not be able to dance for the rest of the season, it is believed.

## ALUMINUM FILMS INVENTED

BERLIN, July 17.—Aluminum films, invented here recently, have been given a thorough try-out and have been found successful. They wear longer than the transparent cellulose film and have the added advantage of being about 40 per cent cheaper.

## STOLL TRIES THREE-A-DAY

LONDON, Eng., July 15.—Sir Oswald Stoll has inaugurated something new in the manner of vaudeville here with his thrice-a-day program of variety at the Alhambra. This week's feature of the program is The Four Marx Brothers.

## SHIRLEY KELLOGG SELLS HOUSE

LONDON, England, July 8.—Shirley Kellogg, the comedienne, has disposed of her house at East Barnet, which is popularly supposed to have been haunted, to Sir Winston Churchill. It formerly was the seat of the Earl of Essex.

## "STRING OF PEARLS" COMING

LONDON, Eng., July 15.—Julian Frank plans to return to management soon with a new play entitled "A String of Pearls," which is a musical comedy written by himself.



The Dreon Sisters are this week at the Walton Roof Philadelphia.

Bernice LaRue replaced Ruth Wells in Billie Burke's act "Dancing Shoes."

The Milmars opened a tour of the Loew circuit in Baltimore last week.

Maurice Samuels will do a new act next season written by Herman Kahn.

Ray Raefellson, of W. J. Sullivan's office, is vacationing in the Adirondacks.

Johnny Lorenz will not be with a Shubert unit during the coming season.

Wells, Virginia and West are this week appearing at the Boston Theatre.

Estelle Beno, assistant to Danny Simmons, left for her vacation on Monday, July 17.

Joe Weber, of the Ike Weber office, is spending the summer months at Saranac Lake.

Emma Gold of the Orpheum circuit office, will leave for her vacation on July 23.

Helen Oaks has joined the Masters and Kraft revue, being booked by Harry Walker.

Al Friend of Friend and Downing is spending the summer months at Atlantic City.

Van and Carrie Avery are spending the summer at their cottage at Wildwood, N. J.

Mabel Withee will be starred next season in a musical comedy entitled "Bittersweet."

Hal Taggart, recently with Geneva Mitchell, is rehearsing a new two act for vaudeville.

Robert Warwick will appear in one of the shows that Sam H. Harris will produce this season.

Henry Frey and Dorothy Rogers are playing the Proctor houses in and around New York.

America Comedy Four, kindly get in touch with Henry Chesterfield on a matter of importance.

Roy Harrah, kindly get in communication with Henry Chesterfield on a matter of importance.

Al Rogers has left the Sam Fallow office and is now connected with the Arthur Horwitz office.

Clara Fahrner has been booked at the Parisian Inn in Monticello, N. Y., through Harry Walker.

Earl Taylor has been engaged by B. H. Rinear to stage all of his productions for the coming season.

Danny Simmons, booker with the Keith Vaudeville Exchange, left on his vacation last Saturday.

Cliff Feak has been engaged by Harry Walker to play juvenile in "The Three Mile Limit," a new act.

Arthur Loew, son of Marcus Loew, sailed with his father on a tour of European cities last Tuesday.

Shaw and Lee will open a tour of the Keith time at the Orpheum Theatre in Brooklyn on August 28.

## ABOUT YOU! AND YOU!! AND YOU!!!

Lou Lockett, the dancer, will next season be seen with the Ed Wynn show, "The Perfect Fool."

The Braggiotti Sisters, two society girls, are headlining the bill at Keith's Boston Theatre this week.

Ben Kuchuk, of the Orpheum circuit, left Saturday for the Adirondacks where he will spend his vacation.

Bernard and Meyers have returned to New York after touring the Keith houses through Pennsylvania.

Charles Leonard Fletcher will do a new act next season, written by himself entitled "Snappy Foursome."

Robyn Adair and her "Sun Kist Sere-naders" are headlining the bill at Keeney's, Newark, this week.

Leo Minton, formerly pianist for Ruth Budd in vaudeville, is now playing for Elizabeth Brice in her new act.

Abe Zaduca, known as "The Terrible Turk," has been appointed manager of the Supreme Theatre, Brooklyn.

Bert Chapman is back from the Pacific coast where he appeared with the Alcazar Stock in San Francisco.

Bobby Roth has been engaged by the Courtney Sisters to play the piano for them in the Georgie Jessell unit.

Irving Sherman, formerly of the Shubert vaudeville office, is now booking acts over the independent circuits.

Claudia Coleman will open a tour of the Orpheum circuit at the Majestic Theatre in Chicago on August 14.

Dane Hand and Martin have been booked by Harry Walker to appear at the Monticello, in Monticello, N. Y.

Martin Herman, of the A. H. Woods office, is away on his vacation. This is the first one he has had in eight years.

Ben Atwell is handling the publicity for the new Eastman Theatre, at Rochester, N. Y. The house is not open yet.

Frances Meddon has been engaged to appear in "Broadway Brevities," which will open for a road tour on Labor Day.

Thelma Weiman and Marie Devaux have joined Earl Lindsay's act, appearing this week at the Harlem Opera House.

Isabelle Lamon has been engaged through Leona Stater to appear in a new act with Maurice Barrett and Frederick Clayton.

The Levine Brothers, both of whom are in the Keith press department, started their vacations on Monday of this week.

John J. Hickey, assistant to Harry Mandel, director of publicity for the Moss circuit, left for his vacation last Thursday.

The Lightner Sisters and Newton Alexander have been engaged to appear in the next edition of George White's "Scandals."

Billie Sterling, under the management of Harry Walker has been booked for a run at the Red Lantern, Baltimore, Maryland.

Mrs. Jack Linder, wife of the booking agent, is home after a two weeks' stay at the hospital following a nervous breakdown.

Babe Abbott, of Abbott and Healy is resting at Belmar, N. J., until September 1st, when she will begin her tour of the Keith circuit.

Frank Cosgrove, manager of "Bring-ign Up Father," has returned to New York after spending several weeks in the mountains.

Karyl Norman, the Creole Fashion Plate, opened a tour on the road this week which will keep him out of New York for a year.

Earl Dancer, formerly of Dancer and Green, is now doing a new act with Ruth Coleman, and opens on the Keith time on August 3.

Wilbur Mack is preparing a new act called "Two's Company" in which four people will appear, for his vaudeville tour next season.

Vic Cassmore has signed with "The Blue Kitten" company and will open with that production on August 28 at Springfield, Mass.

S. Barrett McCormick will be the general director of the new McVicker theatre of Chicago. The house will open early in September.

Arthur Terry has been engaged as one of the features of the Fashion show at the 5th Regiment Armory in Baltimore on August 7.

The Van Cellos, who recently closed a tour of the Keith time in the East, will open for a tour of the Interstate time on September 10.

Ruth Wells, closing a forty-eight weeks' season in the vaudeville act "Dancing Shoes," will spend a month at Lake Hopatcong, N. J.

Leonard Bergman, treasurer of the New Amsterdam Theatre, will leave the house next Saturday for the purpose of taking a trip to Europe.

Libby and Sparrow, who last season toured the Shubert Circuit are now doing a new act playing the independent houses around New York.

Ed Healey and Allan Cross will re-open after their vacation for a tour of the Keith circuit in Atlantic City, at the Globe Theatre, on August 14.

Edna Driscoll will be seen in a new "single" act around New York within the next few weeks. Miss Driscoll has appeared in several productions.

Florence Cappy is spending the summer months at her home in Providence, R. I., prior to joining the cast of "The Passing Show of 1922" in August.

Eddie Richards, formerly of Bennett and Richards, will be seen in a new act soon with Earl Cavanaugh, under the billing of Cavanaugh and Richards.

William O'Neil, for years in the show business in the capacity of actor, stage director and manager, has deserted this line and is now selling automobiles.

Russell Scott, formerly in the "Greenwich Village Follies," is traveling with Phil Baker temporarily, and will be seen in an offering of his own next month.

Montague Love, the picture actor, is this week appearing in the spoken drama, and is with "Bought and Paid For," at the St. James' Theatre, Boston.

Fred Allen, "Born 1894," is sending out a book to all his friends entitled "What I Know About Show Business." The book contains several blank pages.

Donald Gallagher and Isabelle Armonde will open shortly in a new vaudeville act, written by William Antony McGuire. They will play the Proctor time.

Dinus and Belmont are now preparing a new act for vaudeville in which they will appear next season, written for them by Jimmy Duffy, of Duffy and Sweeney.

Eugene Knight Lowe, whose last professional appearance was in "Cappy Ricks" has entered the U. S. Naval Academy at Annapolis, and is now a midshipman.

Sunia Samuels has produced a new musical novelty act, in which six girls who appeared in recent Broadway successes are featured. It is called "Girls of Broadway."

George C. Mack is leaving the act of Al. K. Hall & Co. to open with a new one of his own entitled "That's That." Rose Bernard and Leo Hoyt will be seen with him.

Weber Beck and Fraser have been booked over the Loew time in the east for a period of ten weeks beginning July 1, in Boston. Irving Cooper secured the bookings.

Whitford Kane left for Los Angeles on Monday where he will complete the script of the new play he is writing. He will return to New York during the latter part of August.

Savoy and Brennan have entered vaudeville for the summer, playing the independent houses. They are headlining the bill at Morrison's Theatre in Rockaway this week.

Kitty Francis was taken seriously ill last Wednesday, and was compelled to go out of the bill at the Broadway Theatre. Dorothea Sadler replaced her for the rest of the week.

Patti Harrold, daughter of Orville Harrold, and who is appearing in the title role of "Irene," was married last week to Jack McElroy of the "Irene" company, in Waukegan, Ill.

Jean Acker, picture actress, is making a number of personal appearances in the Loew houses. She is using the name of Mrs. Rudolph Valentino in connection with the appearances.

Garland Gaden, whose country home was destroyed by fire last winter, has just completed rebuilding and he and Mrs. Gaden (Laura Lorraine) and children are spending their vacation at the "Orchard," Roosevelt, L. I.

Effie Ellsler and Edward Ellis, who for two years have played Miss Van-Gorder and Dr. Wells in the New York company of "The Bat," are on their vacations, their roles being filled temporarily by other players.



Going Bigger Every Day

# SWANEE RIVER MOON

By H. Pitman Clarke

Ballad Singers—Your repertoire is  
not complete without it

NOTHING  
EVER LIKE IT

Stands alone in its originality

# STUMBLING

By "Zez" Confrey

As big a Hit as a song as it is for  
Dancing

Pianists—This is "sure fire" for you

# A CRY S

Yes—and even

# "SORRY I MADE

# WHY SHOULD OVER

By Ned Miller and

Call, Write or Wire  
But get it

"You can't go wrong  
With any 'FEIST' song"

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**Y SONG—**

**ve better than**

**MADE YOU CRY"**

**OULD I CRY**

**R YOU**

**er ad Chester Cohn**

**Wie for this one—**

**It Quick!**

**The Biggest Waltz Hit in Years**

# THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers  
All smart "Dumb" acts will include this in their routine

**You hear it from  
Maine to Californla**

# GEORGIA

**By Howard Johnson and Walter Donaldson**

**Rag Ballad Singers—  
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**"You can't go wrong  
With any 'FEIST' song"**



# MELODY LANE

## SOCIETY INSTRUCTS MUSIC MEN REGARDING RADIO POLICY

**No Permission to Be Given for Radio Station to Broadcast Music  
Without Authority of American Society of Composers,  
Authors and Publishers**

In accordance with plans made at a recent meeting of the American Society of Composers, Authors and Publishers, and the resolution adopted by the Society, all professional, branch office, and traveling staffs of publishers who are members of the A. S. C. A. P. have been informed fully concerning the policy adopted by the Society relative to the copyrights owned by members and the same being publicly performed through radio broadcasting. The resolution adopted by the Society provides that no permission should be given for the radio station to broadcast a piece of copyrighted music without authority first having been received from the Society. This, of course, applies only to such music the copyright of which is owned by members of the Society.

The chief purpose of the Society's reason for informing the different members of the publisher's staffs of the method adopted to have the radio stations get permission to broadcast copyrighted music, is to establish the rights of copyright owners pending the arrangements that are now being made between the Society and radio stations so that suitable revenue may be paid the owner whose music is being broadcasted for profit, should the radio in time prove to be a means of depriving the owner of revenues from the sale of sheet music or rolls and records, which sales are expected to be considerably lessened by the wireless concerts, in time.

Members of the staff were informed by letter which read in part:

"When the opportunity occurs to secure a so-called 'plug' through radio broadcasting, and in the opinion of the professional or branch office manager the permission should be granted, a telegram along the following lines should be sent to this office:

"Authority requested to broadcast our compositions from WJZ July fifth."

"Immediately upon receipt of such a telegram the Society will grant the permission, subject to the following conditions:

"That immediately preceding the broadcasting of each such copyrighted composition a spoken announcement be made, as follows: 'This copyrighted composition is publicly broadcasted by permission of the American Society of Composers, Authors and Publishers.'"

"When our telegram granting the permission has been received, you may then proceed to grant authority to the broadcasting station, seeing to it that the conditions of the permission, as to the spoken announcement, are complied with."

"Each permission covers the one date of broadcasting, and the station referred to, only, and is not a continuing permission. A new request should be made by telegraph covering each booking for broadcasting, whether from the same or some other station. . . .

"Its effect upon our business, or upon the roll and record business, is as yet problematical, but now is the time for us to establish our rights, . . . or derive from its operation a sufficient revenue to replace that of which we may later be deprived."

"Then, there is another angle which in justice to authors, composers, and publishers, merits our consideration. The industry of 'radio' has come to represent an investment of millions of dollars. Hundreds of manufacturers, and thousands of dealers, are making substantial profits from the manufacture and sale of receiving apparatus."

"There would be comparatively no market for this product, no profit possible from its exploitation, were it not for the availability of music for broadcasting, as a part of the entertaining service rendered."

"If our product therefore, through its use by broadcasting stations, makes possible the profitable operation of such a huge industry, we are entitled as a matter of equity and right, to share in the profits flowing therefrom."

"As a matter of law we have an absolute right to control the public performance, for profit, of our copyrighted compositions."

"It may be said to you that the broadcasting stations do not charge anything for their services, and that they do not, therefore, operate for profit. But, except as to schools, universities, municipalities, and public institutions, this argument is not sound."

"Broadcasting stations as commercial propositions, are operated to maintain and increase the interest in the purchase of receiving sets. Though the receiving sets may be sold by firms entirely separate from those which operate the broadcasting stations, nevertheless, practically all of this apparatus is manufactured under a limited number of patents, owned and controlled by the same general interests as own and operate most of the broadcasting stations."

"If broadcasting did not pay commercially, no business firm would undertake the expense of continuing it. If it pays, it pays because in part, music is used and if it pays we are entitled, as proprietors of copyright in such music of ours as is used, to participate in the profits. . . ."

### MUSIC REPORT SUBMITTED

The committee of music publishers, composed of Messrs. Bernstein, Marks and Priaulx, formed for the purpose of devising ways and means of increasing the sales of sheet music, submitted their report to E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association.

The report will be considered at the next general meeting of the board.

### WIEDOEFT SOLOS RELEASED

The Triangle Music Company have released the first of the saxophone solos by Rudy Wiedoeft in E Flat Alto, entitled "Saxophobia" and "Saxemax." Originally the series were published in the key of C. Others in the new key will be released shortly.

### FISHER SUES LEO EDWARDS

Fred Fisher, Inc., music publishers, filed suit last week against Leo Edwards, song writer, for \$300 said to be due on a demand note signed and delivered to it by the defendant on January 10, 1922. Papers in the action were filed in the Third District Municipal Court through the law firm of Moers, Rosenheim & Abeles. It is alleged that payment of the amount due was demanded of Edwards, who refused to meet the obligation.

### ROSEN BACK IN NEW YORK

Maurice Rosen of Jerome H. Remick & Company is back at the New York office where he has resumed command of the sales and mechanical departments. Mr. Rosen went to Pittsburgh recently in order to be near his mother who was ill and has since passed away.

### AYER IN FINANCIAL TROUBLE

Nat D. Ayer, the American song writer new in London, is having his own troubles with the English bankruptcy courts. Ayer's discharge from bankruptcy has been suspended for two years by Registrar Hope in the London court, last week. Ayer was adjudicated bankrupt on January 7th last and assets of £150 and liabilities of £8,874 were reported. He first went to London in 1914, where he wrote songs for an English firm, but afterward wrote for musical comedies. From June, 1917, until December, 1918, he served in the Canadian army and since May, 1920, has been appearing in the music halls.

According to the report of the assistant official receiver, in the three years prior to his bankruptcy, Ayer's income amounted to £14,000, but he had made no provision for payment of income tax and super tax, and at the date of the receiving order, his liability for taxes was over £5,000.

### JOE KEIT'S BROTHER DIES

Herbert Keit, brother of Joe Keit, of Jerome H. Remick & Co., died Monday morning at St. Luke's Hospital, as a result of complications that set in from a recent operation for appendicitis. The operation was performed several weeks ago and he was convalescing and well on the road to complete recovery when the complications set in on Saturday, making it necessary to return to the hospital.

Mr. Keit was a member of the firm of Keit & Rose, insurance agents of 701 Seventh avenue, and well known in music publishing circles.

### BERLIN WRITING REVUE

Irving Berlin and Harry Akst left Friday for Atlantic City where they will spend most of the remaining summer weeks working on the lyrics and score of the second edition of the Music Box Revue, which will open next fall at the theatre housing the present Music Box Revue.

Max Winslow, professional manager of Irving Berlin, Inc., is expected back Wednesday of this week from Europe, where he has been for the past month.

### TRIBUNE BUILDING FOR W. 41st ST.

Work in connection with the building of a new home for the N. Y. Tribune, is progressing fast on West Forty-first street, on property adjoining the Leo Feist, Inc. building.

According to announcements, the new Tribune building will be the "most modern newspaper plant in the country."

### GOLDFINGER RETURNS TO N. Y.

Al. Goldfinger, formerly well-known in the local music publishing field is back in New York after ten years spent in California. Goldfinger, when in New York was connected with the Remick company and afterward went to San Francisco, where for a time he was in charge of the coast office for the Remick house.

### VINCENT WITH BERLIN

Nat Vincent has signed a contract with Irving Berlin, Inc., whereby he will write for that house exclusively. Vincent has been doing a vaudeville act with his wife under the team name of Franklyn and Vincent.

### THE STASNYS IN EUROPE

Mr. and Mrs. A. J. Stasny, of the A. J. Stasny Music Co. sailed for Europe on the *Majestic* recently. They plan an extensive tour of the continent and will spend several weeks at the London office of the firm.

### HANDY BROS. MOVE

Handy Brothers Music Co. have closed their offices on West Forty-seventh Street and established headquarters at 137th Street and Eighth Avenue, New York.

### PONCE GETS INJUNCTION

Judge Robert F. Wagner, of the Supreme Court of New York, granted the Philip Ponce Publications an injunction restraining the Northern and Southern Music Company from selling the song entitled "The Flapper," or collecting any monies from the sale of same. The injunction also restrains the defendants from transferring the copyright or interfering in any way with the business being done by Philip Ponce Publications.

According to Mr. Ponce, who has offices in the Broadway Central Building at Fifty-first street and Broadway, where the Northern and Southern Publishing Company are also located, he received the exclusive selling rights to the song about two months ago and immediately went on the road, exploiting, creating a demand for and selling the number. When the sales began to reach unusual proportions, the Northern and Southern Company decided that they wanted more money than originally agreed upon in the contract, and failed to continue to deliver copies of "The Flapper."

### MITTENTHAL PLANS CAMPAIGN

Joe Mittenenthal, Inc., is preparing an extensive mid-Summer campaign that will last into the Fall as well, in the interest of several new numbers just released.

Among the new songs is the hit number from the Creole Revue, "Strut Miss Lizzie," by Creamer and Layton, entitled, "I Love Sweet Angeline." Others are: "Heart of Virginia," a fox-trot novelty by Otto Motzan, Henry Santly and Walter Hirsch, and "The French Trot," which was taken over recently from Milton Davis of Washington, D. C., and considered to be a natural hit number.

Mort Green is now representing Joe Mittenenthal, Inc., in Chicago, with offices in the Grand Opera House building, where "Sunshine Alley" is still showing up strong as well as in the East.

### "BAMBOO ISLE" IS HIT NUMBER

The outstanding hit of "Jump Steady," the new colored show which opened this week at the Lafayette Theatre, is "The Bamboo Isle," a novelty oriental fox-trot. Other numbers in the show by the writers of this hit, Eddie Kamnetz and Ray Henderson, are "The Ghost of the Lovesick Blues," "Sandman," and "Now Nobody Cares for Me." All four numbers are published by Stern-Kay & Co., of 1658 Broadway.

### MILLER ON VACATION

Joe Miller, manager of the Pittsburgh branch of Waterson, Berlin & Snyder, is visiting in New York on his vacation. He intends to stay in the big city for several weeks. Walter Douglas, sales manager for the same firm, left last week for a two weeks' rest at a nearby summer resort.

### NEW MILLS RELEASE

"Inspiration Waltz," by Myrta Bele Gallier, is being released this week by Jack Mills, Inc. The waltz, under another name, was the theme number of the show "The Cameo Girl," which was also written by Miss Gallier.

### MUSIC MEN BACK FROM VACATION

Floyd Kinney, Philadelphia manager for Leo Feist, Inc., and Cliff Odons of the New York office of the company returned last week from a fishing trip in Maine.

### ERDODY FOR THE RAINBOW

Leo Erdody and his orchestra have been engaged for the new Rainbow Dance Hall, which will open at Broadway and Forty-eighth street early in September.



# BURLESQUE

## COL. OPENING DATES ARE SET

SEASON OPENS ON AUG. 28

The official openings of the shows on the Columbia Circuit have been announced.

Where there is a Sunday opening, shows will open on August 27th and on the Monday opening August 28th, which is the official opening. Many shows will have preliminary time of from one to two weeks. At this time it is not settled, only the regular season openings are given here.

Columbia Theatre, New York, "The Bon Tons," Casino Theatre, Brooklyn, Billy Watson's Show; Gayety Theatre, Newark, "You'd Be Surprised;" Orpheum, Paterson, Al Reeves Show; Majestic, Jersey City, "Bubble Bubble;" Hurtig & Seamon, Joe Maxwell's "Varieties of 1922;" Empire, Providence, Sim Williams' "Radio Girls;" Waldrons' Casino, Boston, "Wine, Women and Song."

Grand, Worcester, "Greenwich Village Revue;" Miners, Bronx, William S. Campbell's "Youthful Follies;" Newburg and Poughkeepsie, "Flashlights of 1923;" Empire, Brooklyn, "Step on It;" Majestic, Scranton, "The Frank Finney Revue;" Casino, Philadelphia, "The Jimmie Cooper Beauty Revue;" Palace, Baltimore, "Big Jamboree;" Gayety, Washington, "Mimic World."

Gayety, Pittsburgh, Sidman's Show; Colonial, Cleveland, "Let's Go;" Empire, Toledo, "Follies of the Day;" Lyric, Dayton, Ed Daley's "Broadway Brevities;" Olympic, Cincinnati, Dave Marion's Show; open week to be filled shortly, between Cincinnati and St. Louis, "American Girl;" Rube Bernstein's "Broadway Flappers," Gayety, St. Louis.

Gayety, Kansas City, Sam Howes new show; Gayety, Omaha, "Giggles;" open week, Harry Hastings' "Knick Knacks;" Gayety, Minneapolis, Mollie Williams' Show, Gayety, Milwaukee, "Maid of America;" Columbia, Chicago, a Jacob's & Jermon show, not yet named; Imperial, Chicago, "Folly Town;" Empress, Chicago, "Temptations of 1923;" Gayety, Detroit, "Talk of the Town."

Empire, Toronto, "Bowery Burlesques;" Gayety, Buffalo, "Chuckles of 1923;" Gayety, Rochester, "Social Maids;" Ithaca, Elmira, Binghamton, one day each in each city, last three days Colonial, Utica; Gayety, Montreal, "Coo-Coo;" and the Gayety, Boston, "Keep Smiling."

The Hurtig & Seamon, and Miners, Bronx, in New York, will alternate each week, as will the Empire and Casino, Brooklyn, also Waldron's Casino and the Gayety, Boston.

The route has been changed considerably from last season and several towns have been dropped as well as new towns added.

The new weeks are Worcester, Scranton, Minneapolis, Milwaukee, Imperial and Empress, Chicago, Ithaca, Binghamton and Elmira. The last three are one day stands.

Worcester, Scranton, Minneapolis, Milwaukee, Elmira and Binghamton, Newburg and Poughkeepsie played the American Circuit shows last season.

The cities that have been dropped this season are Des Moines, Albany and New Haven. There is an open week between Cincinnati and St. Louis, which it is expected will be filled in at the Gayety, Louisville, before the season starts.

### SHUBERT DIRECTING TWO

Hughy Shubert, one of the best known musical directors in burlesque, has been appointed musical director of both the Star and Gayety Theatres, Brooklyn, for the coming season, by Sam Raymond. Shubert is now writing the special music for Sim Williams' "Radio Girls," Harry Hastings, "Knick Knacks" and Hurtig and Seamon's three Columbia Circuit shows.

### LEEMING FOR "PASSING SHOW"

Artie Leeming, who is now appearing at the Winter Garden in "Spices of 1922," has been so successful that the Shuberts have placed him in the new "Passing Show," which opens in August. He will remain at the Winter Garden until the new show opens.

### LEW KELLY IN DENVER

DENVER, Col., July 14.—Lew Kelly, famous burlesque comedian, is spending a few weeks' vacation here with his daughter, Lewrita. They will return to New York about September 1st, in order for Kelly to start rehearsals with a new Broadway show.

### ENGAGED FOR BOX OFFICE

Mrs. Pete Barlow and her daughter, Florrie, will be in the box office of the Gayety Theatre, Washington, this season.

Mrs. Barlow and Miss Barlow have been in the box office of the Gayety, Brooklyn, the past four years.

### WESSON IS CLUB STEWARD

Frank "Pop" Wesson has been appointed steward of the Burlesque Club. He took office Monday. Wesson is an old-time performer and well known to the burlesque profession.

### BERNARD WITH HURTIG & SEAMON

Ben Bernard has been engaged by Hurtig and Seamon to stage the musical numbers for the shows that they will produce over the Columbia Wheel during the coming season.

### REDELSHEIMER BOOKINGS

Lew Redelsheimer's bookings at the Gayety, Philadelphia, this week, include Sid Rogers, Sammy Spears, Johnny Kane, Ada Lum, Thelma Seville and Mabel LaMonia.

### RUBINI AND ROSA SIGN

Rubini and Rosa, who were to go with a Shubert unit this season, have signed a contract with Hurtig & Seamon for one of their shows on the Columbia Circuit. They are playing vaudeville at present.

### WHITE AT WAYSIDE HOTEL

DAIRYLAND, N. Y., July 13.—Alie White is playing the piano in the orchestra at the Wayside Hotel. He will be with one of Barney Gerard's shows this season.

### CHIPMAN IN NAHANT

NAHANT, Mass., July 14.—E. W. Chipman, burlesque manager is spending a few weeks fishing here.

### GERTRUDE AVERY SIGNS

Gertrude Avery, soubrette, has signed a contract with Joe and Frank Levitt for their "Giggles" show this season.

### MICKY MARKWOOD SIGNS

Billy Minsky has signed Micky Markwood for the National Winter Garden, to open in August.

### IRENE LEARY GETS RELEASE

Irene Leary has secured her release from Harry Hastings for the coming season.

### LEW WATSON ON VACATION

Lew Watson is spending his vacation at the Hotel Wellsboro, Atlantic City, N. J.

## MORE CASTS FOR SHOWS COMPLETE

### ROSTERS NEARLY ALL FILLED

The roster of Jacobs and Jermons' "Flashlights" this season includes Eddie Shubert, I. B. Hamp, Jack Callahan, Raymond Paine, Ann Myers, Eugene LaBlanc, Harry Howe, Sarah Hyatt, and two vaudeville acts to fill. James Fulton is manager.

Jacobs and Jermons' "Bon Tons," John Barry, Bob Startzman, Walter LaFoy, Gertrude Beck, Jean de Lisle, Lou Barry, Jimmy Slater and two vaudeville acts to fill. Ben Harris is manager.

Maurice Cain and Danny Davenport's "Mimic World," Harmon Brothers, Frank Manning, The Flying Moacks, Bert Killinick, Howard Padeu, Marie Clark, June Francis, Helen Booth, Minnie Wood, Ima Kay, Babe Evans, and Kitty Conners. Executive staff, Art Phillips, manager; Joe Woods, business manager; Louis Coon, agent.

Ed E. Daley's "Broadway Brevities," featuring Lena Daley.

Jay C. Flippin, Walter Brown, John O. Grant, Lew Kessler, The Big Three Trio, Drury, Anderson and Stanhope, Bernice LaBarr, Gladys Jackson, Frances Meadows and Babe Healy. Executive staff, Ed E. Daley, manager; John Dow, agent; Willis Kuhn, carpenter; Orval Kreisler, electrician; Tom McLaughlin, musical director. Props and assistant electrician to sign.

### WILL MANAGE PICTURE HOUSE

ALBANY, N. Y., July 14.—Oscar Perrin for several years manager of the Empire Theater, a Columbia Amusement Company house, has secured his release from the Columbia Amusement Company as manager of the Gayety Theatre, Pittsburgh. He had been appointed manager of that house a few weeks ago, but instead will manage a large motion picture house in this city. Perrin was at the Empire for many years, first as treasurer and later succeeded the late James Rhodes as manager at his death.

### THE LYONS ON VACATION

TORONTO, Can., July 14.—Joe and Sadie Lyons arrived here from Cleveland this week, where they closed a five weeks' engagement in stock at the Star Theatre. They are now resting for a few weeks at Centre Island, a Summer resort near this city.

### WHALEN AND JAMES SIGN

Harold Whalen and Harry James have signed a contract to go with Arthur Pearson's unit on the Shubert Circuit. They are now doing their vaudeville act on the Fox Time.

### REIDER IS GAYETY MANAGER

St. Louis, Mo., July 15.—Sam Reider will manage the Gayety Theatre this season, which will again play the attractions of the Columbia Amusement Company.

### FRED ROSE IN IOWA

VINTON, Ia., July 14.—Fred Rose is spending the Summer on his farm near here. Rose will leave for New York late in August to join one of Max Spiegel's units on the Shubert Circuit.

### MCCULLOUGH SENDS A CARD

A postal from London signed by Paul J. McCullough of the team of Clark and McCullough, says, "Give my regards to Broadway, and yourself."

### TICKET TAKERS APPOINTED

The Columbia Amusement Company have engaged the following ticket takers for the coming season:

Perry Ryan, formerly of the World's Trio at the Gayety, Boston; Bob Gordon, old-time burlesque manager at the Gayety, Buffalo; Ed Crawford, of the team of Crawford Brothers, old minstrel men, for the Palace, Baltimore.

George Topack, of Topack and Steel, at the Casino, Brooklyn; Castlclatt, an old-time acrobat, at the Columbia, Chicago; Harry Willis, old-time performer at the Imperial, Chicago; Charles McPhee, another former pride of the acrobats at the Gayety, Detroit; Barry Thompson, husband of Annie Carter, an old-time burlesque performer, will be at the Casino, Philadelphia.

Jimmy Murray, old-time piano player, will be at the Olympic, Cincinnati, again this season; John Burns, old-time circus performer, will be at the Gayety, Pittsburgh; Billy O'Day old-time black-face performer, will be at the Gayety, Rochester; George Patterson, former clown, will be at the Empire, Toronto, and Alexis, of the team of Alexis and Jerome, will be located at the Gayety, Washington.

Ticket takers at the Gayety, Kansas City, Montreal, and Empress, Chicago, have not been appointed as yet.

### MARCUS SHOW GOING OUT

The principals this season in Abe Marcus Show which will be headed by Charlie Abbott, includes Bob Long, Bee Winsmore, Florence Walton, Jane Frayne and her lady orchestra, Golden Gate Quartette, Delanie Chalmers and a dancing team to fill. Twenty are girls in the chorus.

This show will open in Boston and play New England towns for eight weeks. It is routed through the South, including the State of Florida, after which it goes to the Coast.

The Marcus Show played forty-two consecutive weeks last season, the shortest season it has had in eleven years.

### LEVITT SHOW NAMED

Joe and Frank Levitt will call their show on the Columbia Circuit this season "Giggles." This is a Jacob & Jermon franchise, that the "Bon Tons" played last season. The "Bon Tons" are playing under the franchise that the "Sporting Widows" played under last season. The Levitt boys had the "Some Show" on the American Circuit last season.

### RAYMOND ENGAGES STAFF

Sam Raymond has engaged Will Conners as stage carpenter of the Star, Brooklyn. Conners has been at the Star for a number of years. Dave Peyser will be the stage carpenter of the Gayety. Raymond also engaged Frank Abbott as manager of this house. Abbott was located at Kahn's Union Square for many years. Raymond will manage the Star and make his headquarters at this house.

### WEEDEN QUILTS SPIEGEL OFFICE

James Weedon, who for many years has been managing shows for Max Spiegel, severed his connections with the Spiegel office last week. He was to have managed the Abe Reynolds unit this season, but instead will manage one of the Columbia Circuit houses.

### SIGNS WITH "B'DWAY FLAPPERS"

Ike Weber signed Shirley Mallette with Rube Bernstein's "Broadway Flappers" last week, for the coming season.

### PERRIN MANAGING LELAND

Oscar Perrin, who formerly was manager of the Empire Theatre, Albany, has been appointed manager of the Leland Theatre at that city. The Leland was recently bought by C. A. Buckley from Proctor.



# DRAMATIC and MUSICAL

## "WHISPERING WIRES" REHEARSING

"Whispering Wires," a new mystery play, adapted by Kate L. McLauren from a novel by Henry Leverage, has been placed in rehearsal by the Shuberts.

Among the players engaged are Ben Johnson, Bertha Mann, George Howell, Malcolm Duncan, M. Tello Webb, George Lynch, William Webb, Willard Robertson, Stanley Harrison and Gaby Fleur.

The piece will have an out-of-town showing the first week in August and come to New York immediately afterward.

## HAMPDEN GETS NEW PLAY

Having completed his first transcontinental tour in Shakespearean repertoire, Walter Hampden is now getting ready for the coming season. In addition to his classical repertoire he will present a new modern drama from the pen of A. E. Thomas, entitled "The Black Flag." The piece is described as a comedy drama, and will be placed at the head of the list of the Hampden repertoire for the coming season.

## NEW THRESHOLD BILL

The next bill of the Threshold Players will be given at their Lexington Avenue headquarters on Tuesday night, July 25. It will comprise four one-act offerings, the first two of which will be "Twilight of the Moon," by Charles Buxton Going, and "The Importance of Being a Roughneck," the work of Robert Garland.

The present program has only one more week to run.

## SHUBERTS TO DO SHIPMAN PLAY

The Shuberts will put into rehearsal within a week a new play by Louis Evan Shipman, entitled "Fool's Errand." The play had a try-out last year in Cleveland. In the cast of the new production will be Cyril Keithley, Vincent Serrano, Alexandria Carlyle, Lucille Watson and Robert Cummings. Mr. Shipman will direct the play, which opens in August.

## SALVINI COMING TO AMERICA

Memories of the great Italian actor, Alexander Salvini, who thrilled audiences a generation ago, are recalled by the announcement that the present Alexander Salvini, third in the line, handsome and young, is coming to America next season to act in motion pictures and possibly to appear on the speaking stage.

## DRAMA COURSE FOR COLLEGE

CHARLOTTE, N. C., July 17.—The University of North Carolina has included a course in Dramatic Composition in its curriculum. This study is under the direction of Professor Frederick H. Koch, formerly of the University of North Dakota. The class is patterned somewhat along the lines of the 47 Workshop at Harvard.

## BROADHURST HAS TWO

Monday night, at Atlantic City, George Broadhurst gave the first showing of "Wild Oats Lane," which was staged by Mrs. Trimbler Bradley. At the close of the week's run of this production he will place in rehearsal "I Will If You Will," a new comedy which will also be staged by Mrs. Bradley.

## "DOLLY JORDAN" IS NEW PLAY

"Dolly Jordan," a new romantic comedy by Iden Payne, is scheduled for an early production in New York in the coming season.

## SPANISH DRAMA FOR SYLVA

Marguerita Sylva, now singing in Los Angeles, will be seen in New York next year in a Spanish drama.

## "PLANTATION REVUE" OPENS

THE PLANTATION REVUE, a revue in two acts and eight scenes by Lew Leslie, music and lyrics by Roy Turke and Russel J. Robinson. At the Forty-eighth Street Theatre.

Principals—Florence Mills, Chappelle and Stinette, Shelton Brooks, Edith Wilson, U. S. Thompson, Lew Keane, the Plantation Quartet, the Six Dixie Vamps, Johnny Dunn and Will Vodery's Plantation Orchestra.

Still another colored show, this one called "A Colored 'Chauve Souris'" is making a bid for summer popularity. The show, while new, has been partially seen before as it was the revue which for a time ran at the Plantation restaurant on Broadway.

To this revue has been added a number of vaudeville acts, a dance or two and the result is an entertainment which is fast, bright and pleasing.

Florence Mills is starred in the piece and she sings and dances with style and wild abandon. In an Hawaiian number done with her Six Dixie Vamps she scored a big hit. Shelton Brooks, songwriter and vaudeville actor acts as master of ceremonies and was one of the best of the dozen or more featured players. He has a fine sense of humor, sings and plays well and dances cleverly.

Chappelle and Stinette, long in vaudeville are a clever pair and their work in the piece stood out strongly.

Z. S. Thompson and Lew Kane danced cleverly and Edith Wilson contributed a song that scored one of the hits of the show.

Will Vodery and his Plantation orchestra kept the music up to a high mark and played with that enticing rhythm that made it almost impossible to keep the feet still.

Johnnie Dunn played his cornet and danced entertainingly. The show is a lively bit of entertainment and will please many.

## MRS. HARRIS TO PRODUCE AGAIN

Mrs. Henry B. Harris announces her return to the producing field next month. Her first production will be a comedy melodrama, "Lights Out," by Paul Dickey and Mann Page, satirizing movie melodrama. Page has for years written scenarios for the leading film stars. Dickey is well known as co-author of several stage successes, the latest being "The Broken Wing." Mrs. Harris is engaging a cast for this play, and it will open out of town soon, coming to the Vanderbilt Theatre on August 14th.

Following the opening of this, Mrs. Harris will commence rehearsals of a melodrama, "It is the Law," by Elmer Rice and Hayden Talbot. Rice wrote "On Trial" and "For the Defense," and Talbot has written several plays.

## RUSSIAN THEATRE MGR. ARRIVES

Among the passengers who arrived Saturday on the *George Washington* was Michael Vizaroff, director of the Kanerny Theatre in Moscow, who is here for the first time to arrange for the production of a series of plays which gained success in Russia and in various other European countries. His wife, who accompanied him, is Mme. Skidan-Mirskaya, a well known Russian musical comedy singer, who may appear in America.

## PAULINE FREDERICK REHEARSING

Pauline Frederick has begun rehearsal in "By Right of Conquest," a drama in three acts by Michael Morton and Peter Traill, under the management of A. H. Woods. This will be her first stage appearance since 1914. In the cast are Charles Waldron, Ian Keith, Henry Warwick, Lumsden Hare, Florence Edney and Mary Moore. The play is being staged by Edward Elsner.

## "SNAPSHOTS" OPENS AUG. 1ST

"The Greenwich Village Snapshots," by Paul Dupont and Arthur H. Gutman, will open at the Greenwich Village Theatre on August 1st.

## GERMAN PLAYS FOR THE U. S.

Hans Bartsch, international play agent, has returned to the United States with more than fifty of the leading music and drama successes of Austria, Hungary and Germany, which are to be seen on the New York stage next season. They include the latest works of the most noted playwrights of the Continent, some of them contributing plays for the first time since the beginning of the world war. Germany especially is active in this field, and her leading playwrights and in some instances the managers as well, look to the United States for their coming profit owing to the fluctuation of exchange. Austria and Hungary are once more contributing liberally to the international stage, and Mr. Bartsch brought back with him several of the most popular musical comedies that are now running in Budapest and Vienna, as well as Berlin.

"I visited every important theatrical center in Europe," said Mr. Bartsch, "and everywhere I found a desire to have the plays of their authors done here. They look upon New York as the theatrical center of the world, and while most of the plays have already been done in the cities of Europe, some of the leading writers expect simultaneous premieres of their productions in New York and the capital of their own country."

Ferencz Molnar, whose "Liliom" was one of the successes here last year, has sent over his latest play, a fantastic comedy. Melchior Lengyel and Lajos Biro, who wrote "The Czarina," which Doris Keane did, are collaborating on a new play which will be seen first here. Gabriel Dregeley who wrote the original version of "A Tailor Made Man," which Grant Mitchell used several years ago, will have a new play on the local boards, and Emmerich Kalman contributes "The Little Dutch Girl," which already has had a nine months' run in London, and the newest sensation in Berlin, "Offenbach," a gay comedy based on the life of this famous composer.

"The Love Hotel," a musical play to be done by Henry W. Savage, "Louis XIV" has been accepted by Sam H. Harris, "The Man About Town" has been taken by A. H. Woods, and two new comedies, by Ludwig Fulda, "The Volcano" and "The Donkey's Shadow" are on the list. "The Little White Lamb" and "The Crocodile" in which Germany's most noted comedian, Max Pallenberg, appeared, have been sold to American managers, and altogether more than fifty leading plays, both musical and dramatic, have been contracted for from the continental stage.

Incidentally Mr. Bartsch arranged to have Irene Palasty, a noted Hungarian light opera prima donna and danseuse, appear here in musical comedy. She has been singing the leading role in "Blossom Time" in Hungary and also "The Lady of the Rose," which is now a success in London and which is to be done in the United States next season. Her English speaking debut is set for next October.

## COLLEGE PLAYERS START IN OCT.

The Washington Square College Players, a group of New York University students, under the direction of Randolph Somerville, announce that their third season will begin in October, at which time they will give the first of six subscription productions.

Number one on the list is a revival of the George M. Cohan play, "Seven Keys to Baldpate." This will be followed by Moliere's "Tartuffe." On another program will appear new plays from the pens of Malcolm La Prade and Pierre Loving, and plays by two New York University students, Adolph Meyer and Sawyer Falk. Manuscripts of both short and long plays by authors outside the university will be considered by the director for the remaining programs. The Players will give their productions in the New York University Playhouse, a little theatre which is being built in the remodeled University Building at Washington Square.

## VANISHING ACTRESS FOUND

Elsie Western, the vaudeville actress who disappeared on June 14, leaving her husband unaware of her plans, was found last week at the Bayside Yacht Club, where she is employed as a waitress. Her husband, Richmond F. Hutchins, was formerly a well-known actor on the legitimate stage, having appeared in Arthur Hopkins' "Moonshine," and with Edmund Hayes in "The Man from Denver." At the Bayside Yacht Club, Mrs. Hutchins, or Miss Western, was known under the name of "Jane Roberts."

Hutchins has been engaged in the restaurant business during the past few years, and up to this year had not been very successful. When Miss Western said good-bye to him at their home in Sheepsh-head Bay on June 14 (the last time he saw her), she gave him \$10 of what she had and promised to 'phone him at noon. She then went to an employment agency and, after being on the waiting list for nine days, secured the position of waitress of the yacht club. Hutchins meanwhile had secretly opened a "foode shoppe" at 221 West 104th street, where he has established a prosperous business. He had intended surprising her with this, and now admits his mistake in not telling her about it beforehand.

She has not returned to her husband as yet, but has written him that she will explain fully when she gets time. She admitted to a reporter that she did have a reason for leaving him which she did not care to state.

## JESSIE REED SUES HUSBAND

Jessie Reed, who does a single act in vaudeville, brought suit in the Supreme Court last week for a separation from her husband, Lou Reed, of the vaudeville team known as Reed and Tucker. Mrs. Reed, through her attorney, Assemblyman Maurice Bloch, asked for \$300 a week alimony, and \$1,500 counsel fees. In her affidavit Mrs. Reed accused her husband of having failed to support her for seven years, alleges that he beat her, and boasted that he was popular with other women.

She alleges he told her that he would get rid of her by fair means or foul. She claimed he came around to the stage door of the theatre where she was working and would pester her so often that she had a nervous breakdown, and she alleges, became so hysterical she had to quit the stage temporarily and place herself under a doctor's care.

## "THE MONSTER" OPENS

"The Monster," a new mystery play by Crane Wilbur, in which Joseph M. Gaites presents Wilton Lackaye will open in Stamford, Conn., on July 26.

In the cast are McKay Morris, Marguerite Risser, Frank McCormack, Walter James, Charles Wray Wallace and Marcel Rousseau. The piece will be presented in New York during the first week in August.

Lawrence Marston is directing it.

## MORRIS IS STATE MANAGER

OAKLAND, Cal., July 17.—Edwin A. Morris, who formerly managed the Hippodrome Theatre, at San Francisco, and the Hippodrome Theatre at Portland, Oregon, has been appointed by Akerman & Harris to manage the State Theatre here. Chas. Newman, who managed the State, has been appointed manager of the Casino Theatre.

## BOURCHIER TO REVIVE PLAYS

LONDON, Eng., July 15.—Arthur Bouchier plans to revive this season a number of old successes, including "Sweeney Todd," which will be the first one presented. The plays will be put on at matinee performances first, and if successful will be given regular runs.



**B. F. KEITH BOOKING EXCHANGE****NEW YORK CITY**

Palace—Ted Lewis & Band—Jack Rose—Wilson Aubrey Trio—Pedestrianism—Van & Schenck—The Little Cottage—Kramer & Boyle.

Riverside—Jean & White—Dooley & Coogan—The Come Backs—Margo Waldron & Co.—Jack Donahue.

81st St.—Ona Munson & Co.—Are You Married?—Olga & Allen Parado—Cahill & Romaine—Will & Gladys Ahearn—Bos & Tip.

Broadway—Gene Morgan—Donegan & Allen—Swift & Kelly.

Coliseum (First Half)—Bradbury & Scully—Muller & Francis—D. D. H. (Second Half)—Elly—Stan Stanley & Co.

Franklin (First Half)—Bob Anderson & Pony—Jarrow—Lockett & Lynn (Second Half)—Bradbury & Scully—Muller & Francis—D. D. H.—Breen Family.

Fordham (First Half)—Elly—Bigelow & Clinton—Sherman & O'Rourke—Adolphus (Second Half)—Welch & Norton—Bowers, Walter & Croaker.

Harlem Opera House—Henry's Melody Sextette—Zuhn & Dreis—Mel Klee.

5th Avenue—Tony George & Co.—Castleton & Mack—Mel Klee—Libonati.

Hamilton—Bigelow & Clinton—Sherman & O'Rourke—Bert Walton & Co.—Adolphus.

Jefferson (First Half)—Bowers, Walter & Croaker—Bob Hall—Breen Family (Second Half)—Espe & Dutton.

Regent (First Half)—Espe & Dutton (Second Half)—Jarrow—Bob Anderson & Pony.

23rd Street—Barnum—Leona Hall's Revue—Will J. Ward—Ash & Franks.

58th Street—Sherman & Pierce—Al Shayne—Willie Smith—Dixie Four.

125th Street—Morley Sisters—Tony George & Co.—Foxworth & Frances—Al Shayne.

Yonkers—Haney & Morgan—Morley Sisters—Zuhn & Dreis.

**BROOKLYN**

Orpheum—Fred & Al Smith—Josephine & Henning—Maud Earl & Co.—Phil Baker—Dreams.

Bushwick—Anderson & Yvel—Barrett & Farnum—Ruth Budd—Moore & Jayne—Nat Nazarro, Buck & Bubbles—Sharkey, Roth & Heintz—Leavitt & Lockwood—Yip Yip Yaphankers.

Greenpoint—Foxworth & Frances—Haney & Morgan.

Prospect—Libonati—Henry's Melody Sextette.

Far Rockaway—Geo. Lemaire & Co.—Bob Hall.

**ATLANTIC CITY**

Barbette—Arnaut Bros.—Ibeck's Band—Fanny Brice—Joe Cook—Alexanders & John Smith.

**BALTIMORE**

Irene Franklin.

**DETROIT**

Trip to Hitland—Howard & Sadler.

**MT. VERNON**

Dixie Four—George Le Maire & Co.—Castleton & Mack—J. R. Johnson & Co.

**NEWARK**

J. R. Johnson & Co.—Stars of Yesterday.

**PHILADELPHIA**

Eva Shirley & Band—Stella Mayhew—A. & L. Sheldon—Creole Fashion Plate—Great Johnson—Tracey & McBride—McCarton & Marrone.

**PITTSBURGH**

Garcinetti Bros.—Crafts & Healy—McWaters & Tyson—Mullen & Francis—Osborne Trio.

**PATERSON**

Green & La Fill.

**SYRACUSE**

Marie & Anna Clarke.

**ORPHEUM CIRCUIT****CHICAGO**

Majestic—Gus Edwards—Harry Langdon—Tom Smith—Stars of Yesterday—Fern & Marie—Sandy State Lake—Howard & Clark—Dave Harris & Band—Morton & Glass—Bob Murphy—Cevane Troupe—Murry Volk—Joe Rolley—Conley & Frances.

**KANSAS CITY**

Main St.—Levere & Collins—Ethel Parker & Boys—Emma Carus—Jack Osterman—Belle Montrose—Shireen.

**LOS ANGELES**

Orpheum—Mildred Harris—Margaret McKee—Resista—Buch Bros.—Flo Lewis—Duel de Kerekjard—Leo Carrillo—Theodore Bekefi Dancers—Butler & Parker.

Hill St.—Singer's Midgets—Wellington Cross—Bill Robinson—Yost & Clody.

**MINNEAPOLIS**

Hennepin—Lillian Gonne—Roy La Pearl—Zelaya—Ritter & Knappe—Tango Shoes—Hamlin & Mack.

**MILWAUKEE**

Palace—Norton & Melnotte—Olcott & Mary Ann—Gilbert Wells—Juvenility—Ja Da Trio—Luster Bros.

**SAN FRANCISCO**

Orpheum—Emille Lea—Hawthorne & Cook—Billy Beard—Snell & Vernon—Edith Tallafarro—Golden Gate—Shella Terry—Grace Nelson—Jackie & Billie—Niobe—Jimmy Savo.

# VAUDEVILLE BILLS

## For Next Week

**F. F. PROCTOR**

Week of July 17, 1922

**NEW YORK CITY**

Fifth Ave. (First Half)—Lawton—Fisher & Hurst—Ford Revue—Innis Bros.—Claudia Coleman (Second Half)—Pierce & Roun—J. Rosmond Johnson—Esther Trio—Anderson & Graves—Burt & Rosedale.

125th St. (First Half)—D. D. H.—Jas. & Edith James—Leona Hall's Revue—Dodd & Nelson (Second Half)—Nostor & Vincent—Frey & Rogers—Mel Klee—Foley & LaTour.

58th St. (First Half)—Bond Wilson Co.—Portia Sisters—Frey & Rogers—Tierney & Donnelly—Wayne, Marshall & Dandy—Coughlin & Taylor Co. (Second Half)—Jean Morgan—Cunningham & Bennett—Stanley & Donovan—Vokes & Don.

23rd St. (First Half)—Ziska—Haney & Morgan—Baron Arnesian—Earl Cavanaugh Co.—Geo. Moore Co. (Second Half)—Daddy—Roeder & Dean—Coughlin & Taylor—Polly Dassi Co.

**ALBANY**

(First Half)—P. George—Ulis & Lee—Roger Gray Co.—Tickle Toes (Second Half)—Jessie Reed—Mason & Cole—King & Irwin—Pepper Box Revue.

**SCHENECTADY**

(First Half)—Ramsdell & Dero—Harry Rappi—Mason & Cole—King & Irwin—Gautier's Toy Shop (Second Half)—P. George—Ulis & Lee—Geo. Austin Moore—Tickle Toes.

**ELIZABETH**

(First Half)—Rosa Renz Trio—Gene Oliver Co.—Neff & Rankin—Seville Co. (Second Half)—Geo. Roland Co.—Jerome Mann—Memories.

**YONKERS**

(First Half)—Mel Klee—Clinton & Rooney—Inez Hanley—Nestor & Vincent—Lindley's Sereaders (Second Half)—Margie Coates—Fisher & Hurst.

**MT. VERNON**

(First Half)—Morley Sisters—Wm. Seabury—Welch & Norton—Esther Trio—Mulroy & McNece (Second Half)—Melody Sextette—Sherman & O'Rourke—Kramer & Boyle.

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**NEWARK**

(First Half)—Foley & La Tour—Toto—Melody Sextette—Kramer & Boyle—La Bernieia—Wilson Aubrey Trio—Burt & Rosedale (Second Half)—Wm. Seabury Co.—Inez Hanley—Welch & Norton—Millette Sisters—Redford & Winchester.

**B. F. KEITH VAUD. EXCH.**

Week of July 17, 1922

**NEW YORK CITY**

Hamilton (First Half)—Ledy & Eddy—J. Rosmond Johnson—Jack Little—Millette Sisters—Allen & Howard (Second Half)—Daly, Mack & Daly—Wm. Morris Co.—Three Wilson Girls—Bowers, Walters & Croker—Morton & Russell—O'Neill & Flippen.

Jefferson (First Half)—Marshall & Montgomery—Abbott & White—Anderson & Yoel—Swift & Kelly—Tamaki Duo—Morton & Russell—Bradbury & Scully (Second Half)—Lew Wilson—Tony George Co.—Gier's Musical Ten—Haney & Morgan—Pifer Bros. & Sisters—Bally Hoo Trio—Kelly & Pollock—Will & G. Ahearn.

Franklyn (First Half)—Bowers, Walters & Croker—Billy Silding Watson—Maude Ditty Co.—Bigelow & Clinton—Thornton & Squires—Bally Hoo Trio (Second Half)—Swift & Kelly—Ely—Gus Goldstein—Wilson Aubrey Trio.

Regent (First Half)—Tony George Co.—Al K. Hall—Gus Goldstein—Miller Girls—Sharkey, Roth & Hewitt—Daly, Mack & Daly (Second Half)—Marshall Montgomery—Olga & Allen Parado—Bradbury & Scully—Tamaki Duo—Allen & Howard.

Coliseum (First Half)—Lew Wilson—O'Neill & Flippen—Walter Mantey Co.—Kitaroe—Margie Coates (Second Half)—Bob Anderson & Pony—Margaret Severn Co.—Sharkey, Roth, Hewitt—Yorke & King—Toto.

Broadway—Bob Hall—Bob Folsom—Stan Stanley Co.—Cahill & Romaine—Fridkin & Rhoda—Foxworth & Francis—Harry Hayden Co.

Fordham (First Half)—Bob Anderson & Pony—Phil Baker—Gier's Musical Ten—Smith & Strong—Yorke & King—Anderson & Graves—Dooley & Coogan (Second Half)—D. D. H.—Al K. Hall—Anderson & Yoel—Miller Girls—Barbette—Moody & Duncan.

81st Street—Harry Holman Co.—White Sisters—Diamond & Brennan—Mary Clinton—Adolphus Co.—Lohse & Sterling.

Harlem Opera House (First Half)—Arnold & Weston—Roeder & Dean—Royal Venetian Five—Wm. & Gladys Ahearn—Vokes & Don (Second Half)—Mulroy & McNece—Innis Bros.—Maud Ditty Co.—Ziska.

**CONEY ISLAND**

Henderson's—Bissett & Scott—Lucky & Harris—McCoy & Walton—Beth Beri Co. (Second Half)—Kitaro Japs—Calvert & Shayne—Reed & Tucker—Yip Yip Yaphankers.

**BROOKLYN**

Prospect (First Half)—Moody & Duncan—Virginia & Milliam—Polly Dassi Circus—Wm. Edmunds Co. (Second Half)—Clinton & Rooney—Wayne Marshall Candy.

Greenpoint (First Half)—Pierce & Ryan—Eleanor Pierce Co.—Sherman & Pierce—Three Kirkillos (Second Half)—Hall's Revue.

**ATLANTIC CITY**

Magic Kettle—Sampson & Douglas—Chas. Ahearn Co.—Jean Granesse—Royal Gascoynes.

**JERSEY CITY**

Demerest & Williams—Morrissey & Young—Miller & Murphy.

**MONTREAL**

Toto Hammer Co.—Almont & Dumont—Sandy Shaw—Frank Monroe—Big City Four—Ford & Goodrich.

**PITTSBURGH**

(First Half)—Crystal & Anderson—Vincent Bros.—Peters & Allen—Deland & Blair (Second Half)—Cross & Santora—Carmen Croell—Dezso Retter—Innis & Ryan.

**NEW BRITAIN**

(First Half)—Block & Lynn—Baker & Barnett—Chadwick & Taylor—Barnold's Dogs (Second Half)—Larry Reilly—Young & Wheeler—Frank Dobson Co.—The Rickards.

**SCARBORO**

Bellis Four.

**ELMIRA**

(First Half)—Carmen Eccelle—Chas. Barney Co.—Billy Shone Co.—Elizabeth Solti Co. (Second Half)—Frank Mansfield—Kamplain & Bell—Marguerite Padula—Harry Downing's Revue.

**PITTSBURGH**

Edler Sisters—Maxim & Richards—Burke & Lillette—Prince & Belle—Rising Generation—Buddy Walker—Motorcycle Sam—John LeClair.

**HOLYOKE**

(First Half)—Gold & Edwards—Jessie Reed—Halliday & Willett—Pepper Box Revue—Geo. Austin Moore—The Clown Revue (Second Half)—Harry Rappi—Salle & Robles—Gautier's Toy Shop.

**TRENTON**

Gray Sisters—Carney & Carr—Three Harmony Hounds—Wylie & Hartman—Wood's Mules (Second Half)—Applegate & Mack—Eddie & Meriam—Ben Smith—Blackstone.

**SHENANDOAH**

(First Half)—Mary Warren—Foster & Seamon—Connell, Leona & Zippy (Second Half)—Great Johnson—Check Mates—Dunham & O'Malley—Mavon Ladd Co.

**HAZELTON**

(First Half)—Great Johnson—Check Mates—Dunham & O'Malley—Mavin Ladd Co. (Second Half)—Mary Warren—Foster & Seamon—Connell, Leona & Zippy.

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**LANCASTER**

(First Half)—Gardner's Maniacs—H. & A. Stanley—Sherman & O'Rourke—Tom Brown's Melodyland (Second Half)—Gray Sisters—Three Bohemians—Wylie & Hartman—Wood's Mules.

**BOSTON**

Boston—Potts, Reed Brothers—O'Connell & Lewis—Newell & Most—Wells, Virginia & West—Naynon's Birds.  
Society Square—May Miller Co.—Margaret Ford—Adams & Morin—Ben Welch—LaFleur & Portia.  
Washington St.—Whitney's Revue—Willie Smith—Seamon & Conrad—Wild & Hill—Dippy Diers & Bennett.

**NEW BEDFORD**

(Second Half)—Officer Hyman—Harry J. Conley Co.—Clifton & De Rex—Corinne Hiller.

**LYNN**

Officer Hyman—Harry J. Conley Co.—Clifton & De Rex—Corinne & Hiller (Second Half)—Andrieff Trio—Leon Varvara—Douglas & Earl—Four Bellhops.

**NEW LONDON**

(First Half)—Fred Kelly & Bowers Twins—Douglas & Earl—Ryan, Weber & Ryan—Frank Dobson Co.—De Peron Trio (Second Half)—Electro—Baker & Barnett—Smith & Strong—Morley Sisters—Beth Beri Co.

**MORRISTOWN**

J. C. Lewis Co.—Van & West—Morrissey & Young—Melodyland.

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**NORTH ADAMS**

Block & Lynn—Chadwick & Taylor—Gold & Edwards—Henel Vincent—Fred Kelly & Bowers' Twins.

**POLI CIRCUIT**

Week of July 17, 1922

**BRIDGEPORT**

Poli's (First Half)—The Heynoffs—Barrett & Farnum—Danny Duggan Co.—Riley, Feeney & Riley—Runaway Four (Second Half)—Novelty Perettos—Dorothy Waters—Lillette Co.—Bobby Randall—Gene Barnes Co.

**NEW HAVEN**

Palace (First Half)—Frank Work Co.—McNally & Ashland—Lillette Co.—Bobby Randall—Gene Barnes Co. (Second Half)—Les Valedons—Barrett & Farnum—"Oh You Shiek"—Dotson—The Lamys.

**WATERBURY**

Palace (First Half)—The Valdons—Dorothy Waters—Apple Blossom Time—Dotson—Oh You Shiek (Second Half)—Autumn Three—Fid Gordon—Le Maire & Williamson—Jean Sothern—Runaway Four.

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**SPRINGFIELD**

Palace—Autumn Trio—Fid Gordon—Jean Sothern—Hawthorne & Cook—Gladys Delmar Boys (Second Half)—The Heynoffs—McNally & Ashland—Billy Miller Co.—Fox & Britt—Danny Duggan Co.

**WORCESTER**

Poli's (First Half)—Electro—Betty Washington—Billy Miller Co.—Fox & Britt—The Lamys (Second Half)—Homer Romaine—Reilly, Feeney & Reilly—Apple Blossom Time—Hawthorne & Cook—Gladys Delmar Boys.

**SCRANTON**

Wilson & Appell—Sellen & Mathews—Military Girls—Eddie Rose—Josephine Amoros Co. (Second Half)—Orville Stamm—Annette—Stephens & Bordeaux—Harry Burns Co.—Cell Mates.

**WILKES-BARRE**

Poli's (First Half)—Orville Stamm—Annette—Stephens & Bordeaux—Harry Burns Co.—Cell Mates (Second Half)—Wilson & Klippell—Callen & Mathews—Seven Military Girls—Eddie Ross—Josephine Amoros Co.

Bryant 8072

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DENTIST

9 West 48th Street New York  
Hours by appointment. Special Rates to the profession.

**HARTFORD**

Capitol (First Half)—Homer Romaine—Young & Wheeler—Baroff Musical Comedy (Second Half)—Frank Work Co.—Betty Washington—B. A. Rolfo Revue.

**ORPHEUM, JR.**

Week of July 24, 1922

**CINCINNATI**

Palace—Singing Three—Wanda Ludlow Co.—Ernest Hiatt—Scott & Christie—Pierson, Newport & Pierson—Choy Ling Hee.

**DETROIT**

La Salle (First Half)—Four Roses (Second Half)—Medley & Dupree—Billy Clifford—Torelli's Circus.

**DAYTON**

Keith's (First Half)—Seebacks—Medley & Dupree—Torelli's Circus (Second Half)—Dave Roth.

**GRAND RAPIDS**

Ramona—Claymo—Roscoe Ails Co.—Syncopation—Three Weber Girls.

**KANSAS CITY, MO.**

Globe (First Half)—La Rose & La Rose—Samson & Paulete—Bond Morse (Second Half)—Allen & Lee—Laura Marsh—Moher & Eldridge.

**KENOSHA, WIS.**

Orpheum (Sunday, July 23)—Johnny Singer & Girls—Alf Ripon.

**LOUISVILLE**

Keith's—Bell & Ward—Villani & Villani—Watson, Jenkins Revue (Bills plays Nashville second half).

**MADISON'S BUDGET No. 18**

Costs only ONE DOLLAR but is worth a hundred. It contains a profuse assortment of really great monologues, parodies, double routine for two males and male and female, 200 single gags, a number of minstrel first-parts with finale, a sketch for four people and a screaming tabloid comedy for nine characters, etc. Send orders to L. J. K. HEIL (Business Agent, MADISON'S BUDGET), 1852 Third Ave., New York.

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Day and Night Service



**BAILEY TAKES OVER REPUBLIC**

Oliver D. Bailey has made arrangements with A. H. Woods whereby he will take over the Republic Theatre for a term of years. Bailey will present Theatre Guild plays in the house after their first production at the Garrick. "Lawful Larceny" ended its run at the house on Saturday. "Abie's Irish Rose" moved from the Fulton to the Republic on Monday.

In taking over the Republic Theatre, Oliver D. Bailey made an arrangement with Max Saxe whereby the latter will have high-class vaudeville concerts in the house every Sunday for eighteen months, beginning in September.

**NEW HOUSE FOR TITUSVILLE**

TITUSVILLE, Pa., July 17.—The Morosco Holding Company of New York, by an arrangement with Hon. J. C. McKinney, of this city, will erect a new \$500,000 theatre here, which will be known as the McKinney Theatre. The house will play road attractions and pictures.

**MIDGIE BACK IN "SPICES"**

Midgie Miller returned to the cast of "Spices of 1922" at the Winter Garden last Thursday night, after being out for a week because of an injury to her leg caused by slipping on the stage. A slight difference between the height of the stage floor and the apron caused her to lose her balance, spraining a ligament. She is now receiving a flat salary, although her original contract with the management called for two per cent of the gross receipts. Her new contract specifies for the payment of an extra one-eighth salary each week, as the "Spices" gives nine shows each week.

**PADEREWESKI TO RETURN**

Ignace Jan Paderewski, who left the concert stage in 1917 and became Premier of Poland, will return to the piano next Fall, and tour the United States and Canada.

Paderewski sailed on Saturday on the "La Savoie" to rest at his chalet at Lake Geneva, and will return to this country in October for his concert tour.

**EX-MANAGER IN BUSINESS**

St. Louis, July 15.—Charlie Daniels, old-time burlesque manager, is now in the clothing business under the name of Smith-Daniels Clothing Company, with headquarters in this city and a branch office in East St. Louis, Ill.

Daniels managed the Gayety, a Columbia Circuit house in this city for several years previous to going in the clothing business. He was manager of the Casino in Brooklyn for a long time before that. He also managed road shows on the old Empire Circuit for a number of years. His home is in this city.

**NEEDS REST—CLOSES THEATRE**

Down on the Bowery a motion picture theatre owner displays a sign announcing that the playhouse is closed for the summer, but will reopen in the fall with all the latest releases.

"This house is closed," explains the sign of "Motion Picture Sam, prop.," "because I need a rest and in order to give my patrons a chance to accumulate more money so that they may come here more often."

**MALE CHOIR AT CAPITOL**

The Male Choir from the Russian Grand Opera Company, which appeared recently at the New Amsterdam Theatre, has been booked into the Capitol Theatre for a two week's stay, beginning Sunday, July 16.

**RUSSIAN SINGERS BOOKED**

The Russian Isba Ensemble, the Russian Bailalaika Orchestra, and the Moscow Mixed Quartet have been engaged for a run at the Zoological Gardens, Cincinnati, beginning August 27. Nina Bergeyeva will be featured with the company. Sunia Samuels will direct the concerts given by this organization.

**BIG RAIN INSURANCE LOSSES**

The American Liability and damage insurance companies, which during the last two years have gone in heavily for insuring outdoor amusement places against loss of business by rain, a feature of the insurance game which previously had been ignored by almost all of the companies operating in this country excepting Lloyds, have lost tremendous amounts of money this Summer. The heavy and consistent rains which fell during all of June and the early part of July have hit these insurance companies heavily. Most of the amusement parks in the East now insure against rain.

A peculiar situation developed several weeks ago when a number of concessionaires at the Columbia Amusement Park in Union Hill, N. J., who had insured in a block against rain falling on a Sunday, put in a claim for the amount of the policies they had taken out, as the Sunday in question a heavy rainfall, one of the worst of this year, hit the Bergen Hill towns in the evening. The insurance policy stated that at least one-tenth of an inch of rain must fall.

The insurance company which had accepted the rain insurance premiums notified the concessionaires that it was guided by the report of the weather bureau station in Central Park, New York City, on that day, and that no rain had fallen. The concessionaires have put the matter in the hands of counsel, who is gathering evidence of the Jersey rainfall on the day in question.

**ELEPHANTS ESCAPE FROM CIRCUS**

MASON CITY, Ia., July 15.—Following a train wreck in which the cars of the Hagenbeck-Wallace Circus and a passenger train collided, seven elephants belonging to the circus roamed the corn fields near here for several hours, one day this week, until finally rounded up by their trainers.

**DENIES FIDELITY STORY**

Vigorous denial was made last week by Frank Gilmore, executive-secretary of Equity, of the story carried in the last issue of the official organ of the Actors' Fidelity League which charged that Equity had unsuccessfully attempted to prevent the inauguration of the Fidelity's stock company at White Plains last month. The story in *Fidelity* stated that Equity had sought to prevent the opening of the stock company by renting the theatre for a period of four weeks themselves, agreeing to pay the rental in advance. Failing in this, the story read, Equity representatives tried to get the stagehands at the theatre to refuse to work with the non-union actors. This attempt was also unsuccessful, said *Fidelity*. Frank Gilmore's denial of this story says that "the man who wrote it deserves to be branded on the forehead with an ugly word of four letters; there is not a word of truth in it."

**CHARACTER PLAY FOR AMATEURS**

The Dramatic Society, conducted among members of his Parish by the Reverend J. J. Lyons of 138 Waverly Place, New York, is putting on a special performance of "Tennessee's Pardner" to raise funds for the church. Reverend Lyons, unable to secure "Lightnin'," offered to rent "Tennessee's Pardner" from Aiston, but Aiston allowed him the use of the piece without royalty.

**JOHN COPE CONVALESCING**

John Cope, member of the Council and Acting President of Equity, visited the Equity offices of West Forty-seventh Street for the first time on Monday since his recent illness. He had been confined to the New York Hospital for some time, having undergone an operation, but is now rapidly convalescing.

**SAVOY CHALLENGES ELTINGE**

Bert Savoy, of Savoy and Brennan, has issued a challenge to Julian Eltinge to box him anywhere in the vicinity of New York for some charity and offered, through his partner, Jay Brennan, to post a forfeit of \$1,000 to show his good faith.

In a statement made by Brennan he explained that there was no animus in the challenge, but that Savoy thought he and Eltinge could draw a good house for some charitable project before the theatrical season begins, and that a good fight could be staged.

**MARIA GELABERT DEAD**

PARIS, France, July 15.—Maria Gelabert, the famous Spanish prima donna and comic opera favorite, died here yesterday, alone and almost forgotten. She was born in Madrid in 1857, and educated at the Conservatory of Music, Paris. After many years of comic opera triumphs, during which she created the original role of "The Beautiful Persians," among others, she retired from the stage following an unhappy love affair, and lived in seclusion until the time of her death, at the age of 65.

**KEARNEY FOR UNIT SHOW**

Pat Kearney well known straight man has been signed by Jennie Jacobs to work with Bert Baker in Miss Jacobs unit on the Shubert Circuit. Kearny has appeared with great success in burlesque.

**"SUE DEAR" INCORPORATES**

"Sue Dear," which is playing at the Times Square Theatre, has been incorporated for \$20,000, by Bide Dudley, Frank H. Grey, and Arthur Rosenfeld.

Officer Vokes Presents Miss BOBBIE BUTLER—Don Presents MIKE in a New Novelty Act

# LADY COP & MIKE



**Managers, Producers, NOTE—This Act is WHAT YOU WANT. Remember the outstanding laughing hit of ZIEGFELD FOLLIES was DON—this is DON'S Son, MIKE.**

Staggering in his Father's footsteps.

Ready to give you PROMPT SERVICE.

All Communications—JACK RUSSELL VOKES,

N. Y. A., 229 West 46th St., New York.



### CONRAD AND STERN

Theatre—City.  
Style—Singing.  
Time—Fifteen minutes.  
Setting—"One." Special.

Birdie Conrad, formerly of Ed and Birdie Conrad, and Jack Stern, the song-writer, offer an act which is too good to be wasted on the small time, and which would hit the better houses and the number four spots in the two-a-day houses very nicely.

They use a special drop in one, before which Miss Conrad sings a number at the opening, which serves to bring out Stern in the latter part of the song. It is not what could be classed as an "opening number," but it is different than any "prologue" type of number used. They follow this opening number, which could be called "Some One," with a comedy song, using a catch-line "So far, so good." Stern sings and plays the piano, rendering a published number, while Miss Conrad changes for a tune-ful ballad called "Dreams That Never Come True." "You Think You're Cute" follows this, after which Miss Conrad makes another change for "When You and I Were Young, Maggie Blues," Stern doing a solo for the change.

The act is set attractively and Birdie Conrad's appearance in all her gowns is very attractive. She has a sweet personality, a very pleasing voice, and delivers all the numbers effectively. Stern aids materially at the piano and in the numbers. G. J. H.

### MAVON AND LADD

Theatre—23rd Street.  
Style—Songs and dances.  
Time—Fourteen minutes.  
Setting—Special.

This act is composed of a man and woman, who are assisted by an unbillied male pianist, who plays the instrument in good style. They also carry a special setting in full stage. The major portion of the songs used in the act are specially written.

The man, attired in tuxedo, starts the first number, and is later joined by the woman, and they go into a double dance, which they do nicely. This is followed by a piano solo, for which he played "Mighty Lak a Rose," using his own conception of the number. A "Red Riding Hood" number by the woman came next, with the man joining her at the close of the first verse and chorus. He does a short single dance well. The woman puts over a number of the ballad type in good style and they closed with a pop double number and dance. The last number should be routined a little better, as it is weak in its present state. There are some spots in the act that showed it was still in need of plenty of working on before it will be able to hit the high spots. As it stands it is a good flash for the small time houses. S. H. M.

### GILFOYLE AND LANGE

Theatre—Jefferson.  
Style—Singing, talking, costumes.  
Time—Twelve minutes.  
Setting—In "three."

In this offering the girl who is pretty and of the statuesque type, wears several costly gowns, coming out for a moment to show them and really not knowing what to do with herself after entering through the shut-in in the rear. In between times the man whose attempt at being funny was anything but funny, sang some verses mixed with published numbers as though he were singing of the type of girl who would appear next. As an opening bit, the girl started to sing a song and the man entered as an usher or bellhop, and interrupted her as he held a bunch of flowers. The talk that followed for the next few minutes had neither rhyme nor reason. After the girl sang a song in a fairly good voice, the man entered in what appeared to be a mohair evening suit and his singing and the fashion display followed. After the last gown was shown the act ended abruptly. M. H. S.

## NEW ACTS AND REAPPEARANCES

### LEWIS & ROGERS

Theatre—State.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—In "one."

This is an act in which two men, both wop characters, get off a lot of talk, which, while not the sure-fire material which will get over strongly in the two-a-day houses, is well-handled and in the small time theatres is bound to be liked, judging by their reception when reviewed here. Both men are well-dressed, their clothes having been well-selected, as it is good enough, and yet just a little bit out-of-the-way enough to get the idea over of the men being Americanized Italians. The closing bit lets the act down. H. E. S.

### MURRAY AND IRWIN

Theatre—City.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—In "one." Special.

Two young chaps, attired in Eton suits and collars, offer an act which includes some singing, dancing and whistling. The three different things combined in one act should make it somewhat of a novelty, but as they do none of the three extra-ordinarily well, any suggestion of novelty is taken away.

Their forte lies in their dance work, which they should build up for better results. As neither have voices, the singing is hardly of any value. The whistling, includes imitations of birds, etc. G. J. H.

### RAYNER AND NEHRETT

Theatre—Greenpoint.  
Style—Comedy.  
Time—Eighteen minutes.  
Setting—"One." Plain.

Rayner and Nehrett have another one of those two-men acts that is built for laughing purposes, and they have plenty of hokum with which to get laughs. Raynor works as a "dub" comedian, with red-nose make-up, etc., and Nehrett is straight man for him. They have a lot of cross-fire about each other's frailties, with a recurring gag line that is productive of a laugh every time it is delivered. The line is this. Rayner is warned not to do something. He says "Who?" Nehrett says "You." Rayner asks "Me?" and is answered "Yes," to which he replies "What?" This is somewhat original in gag lines, and is very well worked.

Raynor takes a lot of falls and gets a laugh out of each one. S. A. K.

## A Personal Suggestion

Women who love beautiful things sometimes think them beyond their means. Sometimes, too, they underrate the economy of enduring quality or the satisfaction of more lasting shapeliness.

I. Miller therefore suggests that the Mid-summer Sale now in progress affords an opportunity for testing the "economy of quality"—at a price even lower than would be paid ordinarily.

Prices at the Sale are \$6.85, \$8.85 and \$10.85—prices which need no comment to establish their remarkable value.

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ECCENTRIC DUTCH COMEDIAN

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NEW YORK CITY

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Principals of all kinds. Right salaries paid for the right people for the

## KANDY KIDS

Playing the Mutual Burlesque Circuit. Also good-looking chorus girls. Highest salaries paid. Everything furnished.

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Olympic Theatre, E. 14th St., New York

## CALL ALL MEMBERS ENGAGED FOR CALL SIM WILLIAMS RADIO GIRLS

Kindly Report for Rehearsals

BRYANT HALL, 6th Ave., Bet. 41st & 42nd Sts.

Principals will please report Sunday, July 30th, 2 P. M.

Chorus wil please report Monday, July 31st, 10 A. M.

Please acknowledge call to SIM WILLIAMS

Room No. 706, Columbia Theatre Building, B'way & 47th St., New York City

## WANTED FOR BILLY WATSON SHOW

Good dancing team of men who can play parts. Good looking prima donna who can sing and play parts. Property man, speak few lines. Chorus girls, young looking, \$30.

PLAYING ONLY COLUMBIA CIRCUIT HOUSES

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## ROUGE

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## CALL CALL

All ladies and gentlemen engaged for FRED CLARK'S "LET'S GO" will kindly report for rehearsal Tuesday, Aug. 1, at 10 A. M., at PARK VIEW PALACE, 110th street and Fifth avenue, New York.

Acknowledge receipt of this call to Fred Clark, Room 408, Columbia Theatre Building, 47th street and 7th avenue, New York.

P. S.—Can use a few more good-looking girls. Salary \$30.00 a week. Everything furnished, no half salary. Fare paid to opening point and back to New York at the close of the season.

Can Always Use Good Principals

## FIRST CALLS ARE OUT

The first gun of the season is being fired this week, in the form of "Calls," from a number of burlesque managers, which appear in this issue of the CLIPPER.

Among those companies, which will soon be in action are: Fred Clark's; Joe Levitt's; The Kandy Kids; Harry Hastings; Lewis Talbots; Billy Watson's; the Charles Abbott Co.; and Sim Williams' Radio Girls.

## NEW CAST AT OLYMPIC

The new cast Dave Krauss will offer to his patrons at the Olympic in stock next week are Johnny Weber, Scottie Friedell, Flossie Everett, Margie Pennetti, Raymond Paine and Wenn Miller.

## AT LIBERTY

Amateur, 19; 5 ft. 10; 133 lbs.; good appearance and ability. 3 years' experience in music productions. Want chance in Burlesque, Juvenile or Straight. Fair voice. Write Joe Merdinger, 387 Marcy Ave., Brooklyn, N. Y.

## CALL WINE, WOMAN and SONG CALL

Rehearse July 31—for 10 Days Only—Open Aug. 12—in N. Y.

## WANTED—CLEVER CHORUS GIRLS

Extra pay for girls that can do individual numbers or specialty—Apply personally

LEWIS TALBOT

Room 1007, Columbia Theatre Building, New York

## CALL

All people engaged for the MARCUS PRODUCING CO., INC., of 1922

## CHAS. ABBOTT SHOW

please report for rehearsal July 25, at 10.30 A. M., at Congress Hall, 694 Washington St., Boston, Mass. Show opens Aug. 14. MARCUS PRODUCING CO., Inc., 1922.

## Wanted for Jazz Babies Burlesque Co.

Principals and Chorus Girls call or address GEO. PECK, Room 403, Columbia Theatre Building, Broadway, New York City

## CALL HARRY HASTINGS' "KNICK KNACKS"

ALL PEOPLE engaged for above named attraction report for rehearsal, Monday, August 7, 1922, 10 o'clock, A. M., at Hall connected with Ihrig's Cafe, 772 Eighth Avenue, between 47th and 48th Streets, New York City.

## LAKE VIEW INN LAKE WASHINGTON, YULAN, N. Y.

BOATING, BATHING, FISHING. RATES TO THE PROFESSION. ART MOELLER, Proprietor RUTH DENICE, Ass't Prop'r.

## WANTED PRINCIPALS OF ALL KINDS

For "Giggles," a Columbia Wheel Show Also 40—A-1 Chorus Girls—40

No Salary Too High for the Right Kind

Apply at once to JOE LEVITT Suite 901

Leavitt Bldg., 130 W. 46th St., New York City



## VAUDEVILLE BILLS

(Continued from page 21)

### NASHVILLE

Princess—Three Whirlwinds—Georgia Howard—Four Pearls—Hayes & Lloyd. (Bills plays Louisville second half.)

### NORFOLK, NEBR.

New Grand (Sunday, July 23)—Harmony Trio. (July 28 and 29)—Lucien Lucca—Davis & Walker—Glencoe Sisters Revue.

### OMAHA, NEBR.

Empress (First Half)—Allen & Lee—Vyvyan & Kastner—Moher & Eldridge. (Second Half)—Eastman & Moore—Charlie Wilson.

### TOPEKA, KANS.

Novelty (First Half)—Alanson—Knight & June—Four Kings & Dad—Anger & Adeon. (Second Half)—La Rose & La Rose—Samson & Paulette—Bond Morse.

### MARCUS LOEW CIRCUIT

#### NEW YORK CITY

American (First Half)—Helen Miller—Mack & Reading—Warren & O'Brien—Green & Byler—Zaza & Adele—Flo Ring—Farrell, Taylor Trio—Renard & West. (Second Half)—Rekoma—Elroy Sisters—Wonder Seal—McCormack & Winehill—Seven Glasgow Maids—Edna Dreon—Chas. & Sadie McDonald—Eckert & McDonald.

Boulevard (First Half)—Rekoma—Mack & Nelson—Broken Promises—Harry Hines—Camia & Co. (Second Half)—Alexander Bros. & Evelyn—LeVeaux—Wheeler & Potter—Jo Jo—Bothwell Bros. & Co.

Delancey St. (First Half)—Foley & Spartan—Evans, Reynolds & Kay—Chas. & Sadie McDonald—Thornton & King—Don Valerio & Co. (Second Half)—Prince Sergei—Chas. Ahearn & Co.—Howard & Lewis—Zaza & Adele.

Greeley Sq. (First Half)—Prince Sergei—Waters & Gould—Chas. Ahearn & Co.—Haig & La Vere—Sylvia Mora & Reckless Duo. (Second Half)—Helen Miller—Mack & Nelson—Bent & Clare—Henry B. Toomer & Co.—Frazer & Bunce—Melnotte Duo.

## AFSON'S SHOES

\$5—For Men—\$6

1559 B'way—Bet. 46th & 47th Sts.  
Catering to the Theatrical Profession

Lincoln Sq. (First Half)—LeVeaux—Hal Johnson & Co.—Cliff Edwards—Berkoffs. (Second Half)—Lytelle—Dan Downing—Honeymoon Ship—Green & Byler—Black & White.

National (First Half)—Donal's Sisters—Dan Downing—Honeymoon Ship—Exposition Jubilee Four—Dublin Trio. (Second Half)—Evans, Reynolds & Kay—The Old Timers—Steppe & O'Neill—Don Valerio & Co.

Orpheum (First Half)—Paul Shine & Co.—Edna Dreon—Wheeler & Potter—The Old Timers. (Second Half)—Hartley & Gee—Flo Ring—Hal Johnson & Co.—Renard & West—Cossler & Beasley Twins.

State (First Half)—Wonder Seal—Morton & Brown—Harry White—Henry B. Toomer & Co.—Kranz & White—Cossler & Beasley Twins. (Second Half)—Paul Shine & Co.—Thornton Sisters—Farrell, Taylor Trio—Kranz & White—Songs & Scenes.

Victoria (First Half)—Chas. Ledegar—Thornton Sisters—Lella Shaw & Co.—Frazer & Bunce—Road to Vaudeville. (Second Half)—Sylvia Mora & Reckless Duo—Kennedy & Davis—Schaeffer, Weymer & Carr—Cliff Edwards—Dublin Trio.

Ave. B (First Half)—Leonard—Belle & Barry—Cook & Vernon—Howard & Lewis—Daum & Scott. (Second Half)—Murray & Irwin—Loney Nase—Jack Hauley.

### BROOKLYN

Fulton (First Half)—Dalley Bros.—Elroy Sisters—Lee Tracy & Co.—Jennings & Dorney—Bothwell, Brown & Co. (Second Half)—Donal's Sisters—Jack & Reading—Harry Hines—Road to Vaudeville.

Gates (First Half)—Black & White—Bent & Clare—Schaeffer, Weymer & Carr—Steppe & O'Neill—Seven Glasgow Maids. (Second Half)—Dalley Bros.—Ray & Helen Walzer—Broken Promises—Warren & O'Brien—Berkoffs.

Metropolitan (First Half)—Alexander Bros. & Evelyn—Kennedy & Davis—Songs & Scenes—McCormack & Winehill. (Second Half)—Foley & Spartan—Morton & Brown—Lella Shaw & Co.—Jennings & Dorney—Camia & Co.

Palace (First Half)—Murray & Irwin—Jack Hauley. (Second Half)—Leonard—Cook & Vernon—McKay's White.

### BALTIMORE

Dance Fantasies—Harry Meehan—Stanley, Tripp & Martin.

### BOSTON

(First Half)—Henrie Sisters—Adams & Thompson Sisters—Armstrong & James—Leo Zarrell Duo. (Second Half)—Rubini Rosa—Shea & Carroll—Lewis & Rogers.

### BUFFALO

Ella LaVail—Betty, Wake Up—LaTour & Elliott—McKay's Scotch Revue.

### LONDON, CAN.

(First Half)—Gorgalis Trio—Monte & Lyons—Chas. Deland & Co. (Second Half)—Breakaway Barlowes—Spencer Sister & Wilbur—Tom McRae & Co.

### MONTREAL

Col. Dimond & Granddaughter—Ubert Carlton—Jack Walsh & Co.—Allyna Carbone & Co.—Dennis Bros.

### OTTAWA

Harvard & Bruce—Driscoll, Long & Hughes—Morgan & Gray—Sossman & Sloane—Jonis's Hawaiians.

### PROVIDENCE

(First Half)—Rubini & Rosa—Shea & Carroll—Lewis & Rogers. (Second Half)—Henrie Sisters—Adams & Thompson Sisters—Armstrong & James—Leo Zarrell Duo.

### TORONTO

Obala & Adrienne—Irene Trevette—Hart, Wagner & Eltis—Weston & Eline—A Day at the Races.

### PANTAGES CIRCUIT

Week of July 24, 1922

#### WINNIPEG, MAN.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonesettis.

#### GREAT FALLS, HELENA, MONT.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

#### BUTTE, ANACONDA AND MISSOULA

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

#### SPOKANE, WASH.

Gordon Wilde—Ward & King—The Wife Hunters—Bob Willard—Indoor Sports.

#### SEATTLE, WASH.

Three Belmonts—Crane Sisters—Ferry Corwey—Caledonian Four—Willard Mack & Co.

#### VANCOUVER, B. C.

Victoria & Dupree—Charlie Murray—Springtime Frivolities.

#### TACOMA, WASH.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schichtl's Marionettes.

#### PORTLAND, ORE.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coscia & Verdi.

#### TRAVEL

Pettit Family—Judson Cole—Mile. Rhea Co.—Britt Wood—"Love Nest."

#### SAN FRANCISCO

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

#### OAKLAND, CAL.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

#### LOS ANGELES, CAL.

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telak & Dean.

#### SAN DIEGO, CAL.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

#### LONG BEACH, CAL.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

#### SALT LAKE CITY, UTAH

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

#### OGDEN, UTAH

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

#### DENVER, COLO.

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

COLORADO SPRINGS AND PUEBLO, CAL.  
Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

#### OMAHA, NEB.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

### KANSAS CITY, MO.

Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Cuby—Moran & Wiser.

### MEMPHIS, TENN.

Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

### CIRCUS

Barnes, Al. G., Show—Crawfordsville, Ind., 19; Kokomo, 20; Portland, 21; Lima, O., 22. Gollmar Bros. Circus—McCook, Neb., 19; Red Cloud, 20; Superior, 21; Concordia, Kan., 22; Salina, 24; Junction City, 25; Marysville, 26; Fairbury, Neb., 27; Nebraska City, 28; Wahoo, 29. Howes—Newport, Wash., 19; Land Point, Idaho, 20; Bonners Ferry, 21; Libby, Mont., 22. Main, Walter L.—Sag Harbor, L. I., N. Y., 19; Southampton, 20; Riverhead, 21; Greenport, 22; Farmingdale, 24; Port Jefferson, 25; Huntington, 26; Glen Cove, 27; Hempstead, 28; Far Rockaway, 29. Ringling Brothers, Barnum and Bailey Combined. Sells-Floto Shows—Dodge City, 20; La Junta, 21; Pueblo, 22; Denver, Colo., 24-25; Colorado Springs, 26; Greeley, 27; Cheyenne, Wyoming, 28; Casper, 29; Thermopolis, 30.

### B'WAY HOTEL IN BANKRUPTCY

Creditors, this week, filed a petition in bankruptcy against Frank C. Hurley, proprietor of the Hotel Hermitage, 592 Seventh avenue, once the headquarters for Broadway's leading theatrical folk. There are four judgments against the hotel, and under these the furnishings were sold at a Sheriff's sale. It is alleged that since prohibition the hotel's intake has been about \$290 a day.

Judge John C. Knox, of the Federal District Court, before whom the action was brought, appointed Benjamin A. Matthews receiver under a bond of \$7,500. The creditors bringing the action and the amount of their claims were: William J. Fallon, \$10,000; American Carpet Cleaning and Weaving Company, \$4,296; and John C. Forster, \$2,413. The total liabilities are said to be over \$100,000 but there was no statement of assets. The hotel is heavily mortgaged, the total mortgage being about \$1,000,000. Hurley consented to the filing of the bankruptcy petition.

### NEW TRIAL IN COLUMBIA SUIT

Justice Cohan in the Supreme Court last Wednesday, set aside the verdict for the defendant, in the \$30,000 suit by the Columbia Amusement Company against the American Burlesque Association, and granted the Columbia a new trial. Four weeks ago, the American, before a jury won out on its contention that the notes, amounting to \$30,000 were not to be redeemed until the Capitol, Washington, and Mount Morris, New York had made enough money to cover the notes.

The American bought the controlling interest in the Capitol and Mt. Morris, on the notes, but there was a provision whereby they were not redeemable until certain profits had been made.

Before sailing for Europe, Leon Laski, attorney for the Columbia, argued that the verdict was against the evidence and contrary to law. Wednesday, Justice Cohan decided in favor of the Columbia and a new trial will come up in the Fall.

### ROOF GARDEN FOR MANHATTAN

Alterations costing \$200,000 will be made in connection with the Manhattan Opera House on West Thirty-fourth Street. One of the principal ones will be the building of a big roof garden which will accommodate 12,000 people.

Portions of the second, third and fourth balconies are to be removed and a two-story addition is to be made on the Thirty-fourth Street side.

The Opera House is now owned by the Scottish Rite Masons of New York.

### EDITH KELLY LOSES APPEAL

Mrs. Edith Kelly Gould's application to vacate the divorce decree granted to her husband, Frank J. Gould by the French Court, was unanimously denied last week by the Appellate Division.

Mrs. Gould contended that a transcript of the decree had not been filed within two months, as required by the French law.

The Appellate Division, upheld Supreme Court Justice George V. Mullan's judgment, refusing to vacate a dismissal order.

### CLEARING UP BRUNEN CASE

MOUNT HOLLY, N. J., July 15.—Information to which he attaches much value in the further investigation of the murder of "Honest John Brunen, circus owner, at his home at Riverside on March 10, when he was shot by Charles M. Powell, of Camden, confessed slayer, was drawn from Magy Miles Miller today by County Detective Parker after he had given her a chance to rest, following her trip yesterday from Parkersburg, W. Va., where she was located with the Burns Exhibition Shows. She did not spend the night in the county jail here, but it is understood that she was given comfortable quarters, under guard, in Burlington.

Mrs. Miller's fatigue seemed to have disappeared when she was brought to Parker's office and there was no hesitancy on her part in talking. Parker expressed satisfaction with the interview.

"Mrs. Miller has told me all she knows about the Brunen case," said Detective Parker, "and has given me some things that are going to help me in my further investigation. It will take me several days to look into these facts, and after that I will be able to determine whether there is anything further for me to do in this case. Up to this time we have been successful in our moves and I believe that we are going to close this investigation shortly with a feeling of satisfaction that there is nothing more to be done."

When asked what disposition was to be made of Mrs. Miller while his investigation is on, Parker said that she will be held for several days as a material witness, and after he has looked into her story that she will be given a hearing and bail will be fixed.

"I have never tried to evade officers in this case," said Mrs. Miller, "as I might have given them a terrible run if I had tried. When a State trooper came for me with papers from New Jersey I was willing to accompany him without asserting my extradition rights. I am not hostile and I will give Detective Parker every assistance."

### PHILIPS BRINGING MANY PLAYS

W. C. Philips, of the United Plays, Inc., and the Tama Music Publishing Company, is leaving Europe for this country on the 25th of the month booked on the S. S. "Reliance" which sails from Hamburg, Germany, on that date.

The scores of several new Viennese operettas as well as other plays are being brought back by Mr. Philips, among the former being a score of "The Spanish Nightingale," by Leo Fall, composer of the "Rose of Stamboul." Another musical play is the "Street Singer," also by Leo Fall.

Among other plays in the possession of Mr. Philips are some new Franz Molnar plays including the biggest hit of the continent entitled "Theater."

Popular music hits of Europe are also being brought back by Mr. Philips most of them being German and Viennese composers' ideas and conceptions of songs, written in American style fox-trot tempo. Of these the cream of the European writers' efforts are being brought to this country by Mr. Philips.

### MOVIE OPERATORS REFUSE CUT

At a meeting held at the Globe Theatre last week between the representatives of 700 motion picture theatres and members of the Motion Picture Machine Operators' Union, Local 306, a proposal for a reduction of 10 per cent in the wages of the operators, beginning September 1, was made by the theatre men. Decline in theatre patronage and increased operating costs were given as reason for the request.

The operators in several speeches said that no wage cut could be accepted and Samuel Kaplan, president of the union, agreed with the men.

Another meeting will be held today (Wednesday).

### SIGNED FOR VAIL SHOW

Billy Vail has signed Pat White and Charles McNally for his show on the Mutual Circuit this season.





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# GIER'S MUSICAL TEN

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Max Spiegel's has engaged the following for his units on the Shubert Circuit. For "Success," Abe Reynolds, Flossie Everett, Julia Gifford, Ben Holmes, Nonette, Warren and O'Brien, Bernard and Scarth, Reno and the Royal Pekin Troupe.

"Plenty of Pep," Emil Casper, Dolly Morrissey, Mabel Blake, Myrtle Franks, Charles Howard and company, Max Hoffman, Jr., and Nora Terris, Weston and Elaine, John Quigg and Dewey and Rogers. Ben Holmes is writing the book and lyrics, Ben Bergman the special music.

**THOMAS G. SULLIVAN DIES**

Thomas G. Sullivan, eldest son of Ed. Sullivan, died at the home of his uncle, Tom Sullivan, in Jersey City, July 7. The boy was six years of age. The body was shipped to Cincinnati for burial in the family plot.

**SIMPSON IS PASSENGER AGENT**

Howard E. Simpson has been appointed New York city passenger agent for the Central Railroad of New Jersey, with headquarters in the offices of General Eastern Passenger Agent, P. W. Heroy, at 110 West Forty-second street, New York.

**LEVY FOR CASINO**

Charlie Edwards, manager of the Casino, Philadelphia, has engaged Maurice Levy as treasurer of the theatre. Levy has been treasurer of the Majestic, Jersey City, the past two seasons.

**WEEDON IS EMPIRE MANAGER**

Jimmy Weedon has been appointed manager of the Empire, Toronto, a Columbia Circuit house. Weedon has been manager for the Max Spiegel shows for a number of years.

**COMEDY MGRS. ASSO. TO MEET**

CINCINNATI, July 17.—Tabloid managers, who are organized under the name of the Miniature Musical Comedy Managers' Association, will confer here on July 19th and 20th at the Sinton Hotel. The major questions up for discussion will be concerned with the adjustment of conditions in the business.

Paul Dullzell, assistant executive secretary of the Actors' Equity Association, will attend the convention for the purpose of aiding the managers to settle the questions before them.

**OLIVE THOMAS LEFT \$27,644**

The estate of the late Olive Thomas, motion picture actress who died in Paris in 1920, from poisoning, was settled last week, her mother, Mrs. Lourene Van Kirke, of St. Louis, Mo., inheriting the entire property. Jack Pickford, husband of the deceased, having relinquished all claims to the \$27,644 net estate left by the picture star. The property included two \$4,000 automobiles, \$4,848 in bank deposits, and \$1,000 in Liberty bonds. The remainder was made up of jewels and wearing apparel. Funeral expenses were paid by Jack Pickford.

**N. V. A. SWAMPS CAPITOL**

The baseball team of the National Vaudeville Artists' Club defeated the team representing the Capitol Theatre last week by a score of 7 to 0. The game was played at the Interborough Grounds at 242nd street and Broadway.

**HARRY JACOB'S MOTHER DIES**

Mrs. Frances Jacobs, mother of Harry Jacobs, of the firm of Jacobs & Jermon, died at the home of Mr. Jacobs in Brooklyn on July 10, at the age of eighty-three years.

**ALLEN THEATRE LEASED**

CLEVELAND, July 17.—The Allen Theatre, at this city has been taken over by a syndicate known as the Euclid-Fourteenth-Cleveland Theatre Company. The house has been leased by the company for fifteen years from the Allen-Cleveland Theatre Company at an aggregate rental of \$3,000,000, for the period of the lease. The Loew interests are the leading factors in the syndicate that took the lease on the house.

Whether the future policy of the house will be changed has not been decided.

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## NEW COLUMBIA RELEASES

The dealers' advance list of Columbia Records for September includes several popular dance and vocal numbers, which will be on sale about the middle of August unless released before that date as a "special."

Popular dance records are: 3649, "Neath the South Sea Moon"—"It's Up to You" (Ray Miller); 3648, "Just Because You're You"—"Rose of Bombay" (Eddie Elkins); 3654, "Dancing Fool"—"Serenade Blues" (Frank Westphal).

Popular vocal records are: 3652, "You've Had Your Day"—"I Ain't Never Had Nobody Crazy Over Me" (Norah Bayes); 3651, "Pinkie"—"The Flapper Song"—"By the Riverside" (Frank Crumit); 3646, "Nobody Lied"—"Haunting Blues" (Marion Harris); 3638, "Song of Persia"—"In Maytime" (Edwin Dale); 3650, "Why Should I Cry Over You" (Billy Jones)—"Sleepy Little Village" (Hart Sisters); 3655, "I Wish There Was a Wireless to Heaven" (Billy Jones)—"Mary Dear" (Elliot Shaw); 3656, "He May Be Your Man"—"Rules and Regulations" (Edith Wilson). All of the above serial numbers are prefixed with the letter A.

The mid-month releases for September on the Columbia unless specially released before are: Dance records, A-3647, "Sunshine Alley"—"We'll Build a Dear Little Love Nest" (Ted Lewis); A-3640, "Deedle Deedle Dum"—"I'm Just Wild About Harry" (Ray Miller); A-3645, "Nobody Lied"—"If I Had My Way, Pretty Baby" (Happy Six).

Popular Songs are: A-3644, "Buzz Mirandy"—"It's the Last Time You'll Ever Do Me Wrong" (Dolly Kay); A-3641, "Rock Me in My Swanee Cradle"—"Gee But I Hate to Go Home Alone" (first, Shannon Four; second, by Billy Jones).

The greater number of these are compositions just released by publishers.

## RAY GOING TO COAST

O. W. Ray, general manager of the Vocalion Division of the Aeolian Company, has decided to leave for the Coast, stopping at all of the big cities en route, the latter part of this week.

Mr. Ray, who expects to be gone for several weeks, has had to postpone the trip three or four times during the past three weeks, but plans to get away about Friday without fail.

## ROLLS AND RECORDS

## CLIFF HESS BACK FROM WEST

Cliff Hess, recording manager of the Mel-O-Dee Music Company, and Vocalion Records, returned Friday from his trip to the principal Middle West cities on both pleasure and in the interest of his firm. Sales of rolls and records, according to Mr. Hess, are considerably more in proportion in Chicago and other cities in the West than in the East. Money seems to be loose there and people are buying more.

While in Detroit, Hess and Arnold Johnson, the musical director who opened a summer engagement at Maxim's this week, gave their friends considerable anxiety when they took off for a ten-minute airplane ride and liked it so well they remained in the air for almost two hours, flying over the lakes and other parts of the country.

## AUGUST BRUNSWICK RELEASES

An unusual advertising campaign accompanies the August list of Brunswick Record releases. Seven of the disks are popular dance and vocal numbers, by Bennie Krueger's Orchestra, Oriole Terrace Orchestra and Rudy Wiedoeft's Californians, and others. One of the popular vocal records is by Margaret Young, who was recently signed by the Brunswick company as an exclusive artist. Miss Young's record is, 2284, "Stumbling"—"Nobody Loves Me Now."

Other popular vocal numbers are: 2285, "Just a Little Love Song"—"Only a Smile"; 2269, "Indiana Lullaby"—"I Certainly Must Be in Love." The dance records are: 2280, "Soothing"—"Lovable Eyes"; 2281, "Sewanee Bluebird"—"Sweet Indiana Home"; 2282, "Song of Persia"—"Parade of the Wooden Soldiers"; 2283, "Where the Volga Flows"—"Suez."

## MILLER RECORD RELEASED

The Columbia Record Company has made a special release of (AA-3640) "Deedle Deedle Dum"—"I'm Just Wild About Harry," played by Ray Miller and His Black and White Melody Boys.

These numbers will be placed on the list included in the September catalogue.

## RADIO CODE RECORDS RELEASED

The General Phonograph Corporation, makers of the Okeh Records, have released the first two of their new radio code records known as the Radio Code, Lessons Nos. 1 and 2 on the first record No. 4633 and Lesson No. 3 and 4 on the second disk No. 4634. The first record is a complete explanation and instruction in a brand new method of learning the code. By means of the new system, which is copyrighted, radio fans can learn the code in about one tenth of the usual time required.

The records were recorded by Jack Binns, radio editor of the New York Tribune and famous as the first wireless operator to send out the "C. Q. D." call for help, since changed to "S. O. S." The short-cut system used on the Okeh records for teaching the code was invented by J. C. H. Macbeth, code expert and author of the Marconi code.

The Okeh Company is putting a vigorous campaign in back of the radio records and believe that they are opening up a new sales field for their dealers that has hitherto been untouched. The disks retail for 75 cents and may be bought separately, and with or without the book which explains some of the lessons and retails for fifty cents.

## WIEDOEFT WITH VICTOR EIGHT

Rudy Wiedoeft has signed up with the "Eight Famous Victor Artists," to go on tour with them next September for a series of 125 concerts, as saxophone soloist.

The Famous Eight are composed of exclusive Victor record artists, who have been touring the country for several successful seasons, and are either vocal or musical soloists, also playing combination, such as quartets, and accompanying each other, etc.

## "ZORDA" ON RECORDS

"Isle of Zorda," the fox-trot written by Hagen, Nurnberg and Crooker around the Pathe picture of the same name, was recorded last week for the Columbia Record Company by Libonati, xylophonist, who made a special trip in from Chicago.

## CORBETT MAKING RECORDS

James J. Corbett, who with his partner Billy B. Van closed his vaudeville season at the Riverside last week is making a series of phonograph records for a company which is exploiting physical culture ideas in this manner.

Van and Corbett, who have been doing an act since April, 1920, have been playing almost continuously since that date. Their engagements have been in pictures, productions and in vaudeville.

## HILLEBRAND MAKES RECORD

Fred Hillebrand, comedian, who formerly recorded for the Emerson Phonograph Company, is recording a series of comedy songs for the Cameo Record Corporation. Among the numbers that will be made are "The Sheik of Avenue B" and "Susie."

Mr. Hillebrand and Vera Michelena, who in private life is Mrs. Fred Hillebrand, have both been signed for one of the Shubert Vaudeville Units for a period of about ten weeks, after which they will appear in a musical production.

## SUNDERMAN ON TRIP

Fred Sunderman, head of the Mel-O-Dee roll company, left last week on a sales trip covering the territory along the Pacific Coast as well as the larger cities in the Southwest. He intends to travel as far north as Seattle, and also stop at some of the larger cities on his way back.

## COMEDY RECORD RELEASED

Comedy record, 9328 "Cohen Listens to the Radio"—"Cohen at the Movies." This record by Monroe Silver is said to be one of the funniest comedy records ever made, and a special campaign is being made by the Regal company in its behalf.

## REUNION CANCELS CONTRACT

Edith Hallor, who was to have opened in a vaudeville act at Proctor's Yonkers Theatre last Thursday, notified the booking office on Wednesday that she would not open. It is rumored that she patched up her differences with her husband, Jack Dillon, a movie director, who is now in New York, and that for this reason she cancelled her vaudeville contract. Miss Hallor was to be assisted in the act by Joseph M. Daly, a pianist.

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LEWIS AND GORDON PRESENT

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KEITH'S RIVERSIDE NOW

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After a Successful Engagement Last Week at the Palace, New York—Back Home—Davis Theatre, Pittsburgh, This Week

Direction—Harry and Herman Weber

ANDREW LYDON

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This Week, July 17, BUSHWICK

Sponsored by JAS. PLUNKETT



## MANY DAVIS ORCHESTRAS

Meyer Davis' orchestra is still playing at the New Willard Hotel, Washington, D. C. Davis has had an orchestra at this hotel for the past ten years.

The orchestra of Irving Boernstein is at the Washington Hotel and not at the Willard, as reported.

Davis now has orchestras playing at the Bellevue-Stratford, Philadelphia; the New Willard, Washington; the New Ocean House; Swampscott, Mass.; Wardman Park Hotel, Washington; Powhatan Hotel, Washington; Chevy Chase Club, Chevy Chase, D. C., and Chevy Chase Lake Park, Md.

## BOYLE AT JACKSON

Edward Boyle is personally conducting his orchestra at Wentworth Hall, Jackson, N. H. for the summer. Besides playing for special functions at the Copley-Plaza, Boston.

Another of Boyle's orchestras, under the direction of Al Tushin, is playing at the Mayflower Inn, Plymouth, Mass., the latter being a five-man combination.

## CONRAD AT NEWPORT

Henri Conrad, with an orchestra of twelve men, is playing daily at the Casino, Newport, from 11 a. m. until 1 p. m., the music being of the concert form with a well balanced program of classical and popular. He is also much in demand for social functions.

Conrad has a dance orchestra of seven men playing at the Hill Top Inn, Newport, during the evening.

## JACK GREEN IS NATZI MANAGER

Jack Green, who is directing the orchestra at the Hotel Biltmore, during the absence of Hazay Natzi is also taking charge of Natzi's business affairs.

Green plays during the luncheon hour with an orchestra of five men, and at night, in the Cascades, there is continuous dancing, there being two orchestras of ten men each, under Jack Green's direction. Green has been an able lieutenant to Natzi for the last four years.

## THE PENNSYLVANIANS CLOSE

"Waring's Pennsylvanians" have closed a most successful run at the Kunsky theatres in Detroit, Mich., having played eight weeks at the Capitol, Madison, and Adams theatres.

They will take several weeks' vacation, after which they will open at the Balaban & Katz Tivoli, in Chicago, playing an indefinite run in the Kalaban-Katz theatres.

## COLLEGIANS AT CASTLES

Whiteman's Collegians, under the direction of Bob Causar, the young Cornell graduate, besides playing evenings at Castles-by-the-Sea, are now playing during the daytime in the Submarine Grill.

The Grill opens out on the beach and many are dancing in their bathing suits, then going in for a swim, as the spirit moves them.

## LEPS IN PHILADELPHIA

PHILADELPHIA, Pa., July 17.—Wasili Leps and his orchestra are at the Willow Grove Park, where they will present varied programs of operatic music, with vocal soloists of national repute appearing every night. Their engagement is for three weeks.

## SHERBO MEN IN DEMAND

D. Sherbo has several dance orchestras now working, one of his combinations being in almost constant demand for society affairs at Southampton, L. I., which place is becoming another Newport.

## LANIN ON VACATION

Sam Lanin, leader of the Roseland Dance Orchestra, left Saturday for a three weeks' vacation, the first week of which he is spending in Atlantic City. The other two weeks will be spent in the mountains upstate.

## ORCHESTRA NEWS

## KNECHT GOING ON VACATION

Joseph Knecht, musical director at the Waldorf-Astoria, will leave next week on his vacation, to be gone for three weeks. He intends to visit a camp in the Adirondacks and rest up so as to be in good condition for a strenuous winter season. Knecht has been at the Waldorf for several years, playing concert, as well as dance music. During his vacation the dance orchestra on the roof will be under the direction of Eddie Davis, the violinist, who will be assisted by T. Heidelberg, who also plays the violin. Some of the other members of the orchestra are: P. VeFinna, piano; W. O'Gorman and J. Moss, saxophones, and Freddy Wolf, drums.

Knecht, who was formerly first violin at the Metropolitan Opera House, believes in a flexible orchestra, making frequent changes to suit the room in which he is playing or the type of patronage. His orchestras have made records in the past few years for the Victor, Columbia, Okeh, Star-Gennet, Pathe, Emerson, and Montreal-Berliner companies and now has other contracts under consideration.

## CHICAGO DIRECTOR IN NEW YORK

Paul Sternberg, representing the Woodlawn Theatrical Enterprises of Chicago, is in New York getting acquainted with conditions in the dance hall field here.

Sternberg's people have just completed a splendid new dance palace in the windy city, at 61st Street and Cottage Grove Avenue, with a floor space of 17,000 feet, and incorporating many new ideas. Their present plans call for continuous dancing with an orchestra of from twenty to thirty men, suitably divided, under the direction of Sternberg himself.

At present Sternberg is directing a concert orchestra of thirty-five pieces at the Woodlawn Theatre.

## WAGNER FOR NEW EASTMAN

Victor Wagner, who for many years was assistant to Hugo Reisenfeld, has been engaged as musical director for the new Eastman Theatre, Rochester, which opens about the first of September.

Wagner, who is still comparatively young, is an accomplished musician and conductor. In his orchestra at the Eastman Theatre he plans to have seventy pieces, making it almost the largest organization of its kind in the country.

## SANDERS IN SYRACUSE

SYRACUSE, N. Y., July 17.—Al Sanders and his Novelty Orchestra, which recently concluded its third season at the Hotel Seelbach, Louisville, Ky., opened here at the Onondago Hotel, where they have been introducing the latest song successes. They are playing to patrons of the Onondago roof garden. The orchestra has remained unchanged during the past four seasons.

## WAYNE SCOTT SIGNS TWO

Wayne C. Scott, playing at the Cafe La Vie, has signed two new men for his orchestra. For the drums he has engaged Jack Miele, formerly with Creatore and George Walsh, pianist, who recently returned from a trip around the world.

## DAVIS FOR BAR HARBOR

Meyer Davis' orchestra, under the personal direction of Mr. Davis, will leave for Bar Harbor at the end of this month to play a series of society parties.

## DAVIS GOING TO BAR HARBOR

The Meyer Davis Orchestra, under the personal direction of Meyer Davis, leaves the end of this month for Bar Harbor, where they have been engaged to play at a series of society parties and social functions.

Mr. Davis, who is one of the best known orchestra leaders and organizers in the country, has been playing this engagement for several years. Harry Rosenthal will be a member of the orchestra that Davis takes to the Maine resort.

## BALDWIN AT LONG BEACH

Buddy Baldwin and his orchestra are now playing at the Nassau Hotel, Long Beach. Baldwin is trying a new effect in dance orchestras by giving most of the melodies and harmonies to his two saxophones, eliminating the trombone and substituting a tuba. There are eight men in the combination.

## SPECIALTIES AT ROSELAND

The Joe Gold-Jules Levy Orchestra and Sam Lanin's Orchestra, at Roseland, will hold a "Say It While Dancing" night, Thursday of this week, at which time the Benny Davis-Abner Silver song will be prominently featured. Several novel effects and prizes are promised.

## LEADER FEATURES SOLOS

In his Saturday evening concerts at Skyland, Va., Ernest Lent, orchestra director at Stony Man Mountain Ranch, is featuring several solos. His daughter, Miss Sylvia Lent, a talented violinist, frequently appears on the program.

## GREAT FOR ISHAM JONES

A New York daily newspaper last week carried a story to the effect that Isham Jones, Chicago orchestra leader and Saxophone player has during the past five years accumulated a fortune of \$800,000. Great for Isham, if true.

## RUDY JACOBS AT ALEXANDRIA BAY

Rudy Jacobs, with an orchestra of six men, is playing at the Thousand Islands Club, Alexandria Bay, for the summer. During the winter Jacobs plays for a good many of the society dances around the Metropolitan district.

## LOPEZ BAND FOR ROONEY SHOW

Vincent Lopez has made arrangements with Pat Rooney to furnish the latter with a seven-piece jazz band, to be featured in the Rooney show. "Rings of Smoke," which goes into rehearsal shortly.

## GUTTENPLAN AT "BLUE HOUR"

Max Guttenplan, a talented violinist, is leading an orchestra of five men at "The Blue Hour," a popular supper club on West Forty-ninth Street. Guttenplan is under the management of D. Sherbo.

## MEMPHIS FIVE AT CONEY ISLAND

The Original Memphis Five, under the leadership of Phil Napoleon, closed Saturday night at Healey's Balconades, and began their summer engagement this week at The Rosebud, Coney Island.

## WHERE THEY PLAY

Ambrose Embassy Club Orchestra—Clover Gardens.

Allen, Charlie—Clarendon Restaurant.

Apple, Oscar—Rigbie Hotel, Betterton, Md.

Basile, Joe—Dreamland Park, Newark.

Boernstein, Irving, Washington Hotel, Washington.

Balzer, Emil, Essex and Sussex Hotel, Spring Lake.

Benson's Orchestra—Young's Pier, Atlantic City.

Castle Club Orchestra—Pelham Heath Inn.

Cox's, Harry, Orchestra—Biggett's Park Inn, Spring Lake, N. J.

Conrad, Henri—Casino, Newport.

Carr, Jimmy—Blackstone, Atlantic City.

Coleman, Emil—Montmartre.

Dabney, Gene—Knickerbocker Grill.

Dabney, Ford—Palais Royal, Atlantic City.

Davis, Meyer—New Willard, Washington.

Swampscott.

—Wardman Park Hotel, Washington.

—Chevy Chase Club, D. C.

Chevy Chase Lake Park, Md.

Doer, Clyde—Palais Royal.

Elkins, Eddie—Pavilion Royal.

Estlow, Bert—Alamac, Atlantic City.

Franko, Nahan—McAlpin.

Gold, Joe & Levy, Jules—Roseland.

Geisler, Joe—Ben Hur.

Hand, Arthur—Post Lodge.

Hyde, Alex.—Loew's Vaudeville.

Hallett, Mal—Bounhurst, Cape Cod.

Johnson, Arnold, Addison, Detroit.

Jungheer, Harry, Hotel Walton, Atlantic City.

Knecht, Joe—Waldorf.

Krueke, Max I.—Westminster Hotel, Boston.

Lanin, Sam—Roseland.

Levitore, Bernhard—Commodore.

Lopez, Vincent—Pennsylvania Roof.

—Statler, Boston.

Miller, Ray—Blossom Heath Inn.

Martucci, Simone—Trommer's.

Melbrook Country Club Orch.—Thwaite's.

Miller, Al—Campus, Atlantic City.

Nap, Al—Terminal, Brooklyn.

Natzi, Hazay (Jack Green, directing)—Biltmore.

Oriole Terrace Orchestra—Edgewater Beach, Chicago.

Orange Blossom Melody Boys—Strand Roof.

Philips, Barney—Marlborough Grill.

Parmagiani, A.—Chateau Laurier.

Pike, Bill—Murray's Roman Gardens.

Raymond, Joe—Little Club.

Rappe, Bernie—Boardwalk.

Ringer, Johnny—Rainbow Inn.

Sanders, Al—Onondaga Hotel, Syracuse.

Sherman, Maury—Randolph Cafe, Chicago.

Shilkret, Jack—The Tent.

Swift, Wiley P.—Mt. Washington Hotel, Bretton Woods, N. H.

Specht, Paul—Astor Roof.

Stern, Harold—Hotel Shelburne.

Speciale, Mike—Clarendon Hotel, Cleveland.

Smith, LeRoy—LeMarne, Atlantic City.

Selvin, Ben—Moulin Rouge.

Scott, Wayne C.—La Vie.

Slatterfield, Tom—Martin's Atlantic City.

Strickland, Charles—Reisenweber's.

Versatile Sextette—The Side Show.

Vescey, Arnold—Ritz-Carlton.

Whiteman, Paul—On vacation.

Whiteman's Collegians—Castles-by-the-Sea.

Webb's Tempters—Parkway Palace.

Yerkes' S. S. Flotilla—Feltman's.

## BALZER AT SPRING LAKE

Emil Balzer is conducting the orchestra at the Essex and Sussex Hotel, Spring Lake, N. J., for the summer. During the winter season he plays at the Flamingo Hotel, Miami, Florida. Balzer was formerly with Henri Conrad.

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### MARGA WALDRON

Theatre—Palace.  
Style—Dancing.  
Time—Eighteen minutes.  
Setting—In "three" (special).

There is nothing half-way, nor any pretense made toward anything that isn't actually accomplished in Miss Waldron's classical offering. Whatever dance was programmed, Miss Waldron did with unusual energy, yet gracefully, sure and every step a real one, whether it was simple or intricate, each dance registering distinctly as an artistic effort. Whatever selections were programmed for Mr. Halprin to play, were played by him with equal technique and skill.

Miss Waldron opened with a classical toe dance, after making her novel entrance down the stairs. Between dances Mr. Halprin played his piano solos. Subsequent dances by Miss Waldron were "Hungarian Rhapsody," "Tragedy Dance" and an eccentric toe dance which closed the act. The Hungarian Rhapsody was different than the usual Russian or gypsy costume dances generally done on that order, and is stamped with originality. The costume worn was becoming, and made of fur trimmed and jeweled material. The red boots were another feature of her dress that was different.

The Tragedy Dance, concerns a "young princess who awakens to find herself a prisoner in the harem of her father's enemy. Preferring death to captivity she takes poison." In this number Miss Waldron is discovered lying upon a rug, chained until she frees herself. Her Oriental costume was made of gold lace, trimmed with jewels with head dress to match, the whole making a rich and dainty appearance. The "tragedy" of the dance was ably portrayed by Miss Waldron who consistent with her style of dancing, was not afraid to fall to the stage when she was supposed to be dead.

The eccentric toe dance which followed Mr. Halprin's "Rigoletto Fantasia," was a revelation in the art of intricate steps done by jazz toe dancers. She has many steps, does them fast and sure, gracefully and consistently so.

M. H. S.

### WARD OPENS OFFICE

Joe Ward, well known in the profession for the past fifteen years, has opened offices in the Earl Building, at 52nd street and Broadway, where he is booking acts and engaged in general theatrical enterprises. He is also planning to produce a series of shows for different resorts along Broadway and out of town places.

### NEW ACTS AND REAPPEARANCES

#### ETHEL HOPKINS

Theatre—Hamilton.  
Style—Vocalist.  
Time—Fifteen minutes.  
Setting—One.

Ethel Hopkins is a singer, who in build and appearance is reminiscent of the operatic divas who were in their heyday some decade ago. In proof of her modernism she has bobbed hair, and wears an evening gown as only the modern girl can do. Her voice is of the range referred to as mezzo-soprano, and is of fine texture. Her diction is good and her enunciation equally so. The only fault with her work is that she is apparently unaccustomed to vaudeville and its demands. She is a concert artist and finds it hard to comply with vaudeville requirements. However, given the proper surroundings she will have little trouble in pleasing an audience of real music lovers.

Her selections are all of the high class order, consisting of two lengthy ballads, and an operatic aria, all sung with perfect ease. Miss Hopkins gestures show plainly that she is not a vaudevillian, for they are essentially the gestures of the concert stage. However, as a singer, she is all wool and a yard wide. S.A.K.

#### ALLMAN AND HOWARD

Theatre—Colliseum.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—In "one."

Jack Allman was last seen with Velaska Suratt, but is better known to vaudeville as half of the former combinations known as Allman and Nally, Mayo and Allman, and Arnold and Allman. Miss Howard, his partner, is new to us. She's a very pretty blonde and works nicely with him.

The act has room for improvement in spots, which will undoubtedly be smoothed over with more work. The talk needs strengthening, most of the laughs being depended on to come from pieces of business used in the act, the strongest being where each handles the other roughly in what appears to be a wrestling match, but really is their manner of making love.

The girl does an Oriental dance which at least shows a good figure if nothing remarkable in the dance line is done. Allman has a good voice, but only has the closing number in which he uses it to best results. The other number he does isn't the kind that is best adapted to his voice.

G. J. H.

#### HELEN CROSBY

Theatre—State.  
Style—Singing.  
Time—Thirteen minutes.  
Setting—One, special.

Helen Crosby is a better than ordinary singer, with a soprano voice of good range and of a pure, strong quality. She is an attractive personality, and dresses in a black lace gown which sets off to good advantage her blondness.

The act is in one, with a special drop that is artistic without attracting too much attention. Accompanied by a pianist, Miss Crosby sings several songs, popular, classical and special in a manner which cannot help but please any audience. Her closing number is specially written, and attempts to show the similarity of popular and classical music. This subject is dear to the hearts of the public, and as the song is well done, it sends her off to a good hand.

H. E. S.

#### CONNELL AND LORENA

Theatre—125th Street.  
Style—Bench act.  
Time—Eighteen minutes.  
Setting—In "one." Bench.

Connell and Lorena impressed the writer as being a western act that is making its bow in the metropolis. They have the peculiar something that seems to characterize all acts of this kind. The school proved mannerisms in song delivery, the "this is a gag I'm telling" attitude is too apparent. The man, who is rather good-looking and could make a very nice stage appearance, has a powerful voice, but gesticulates too much. He would do well to dress differently, also. He spoils his entire appearance with the clothes he wears now. They look too "costumey."

The girl, who wears her hair in curls around her neck, has a light soprano voice, but she, too, gesticulates too much. The talk, which hinges around a boy and girl who meet over the garden wall and compare lovers of the olden days and now, is good, but seems to be delivered in a "now here is where you laugh" manner that spoils it. These folks should get next to themselves and brush up their material. They should get some one to stage their act for them, for they have the ability, but need expert direction. The act has possibilities, but appears a bit crude as it is now.

S. A. K.

### THREE GENNETTS

Theatre—Jefferson.  
Style—Novelty-animal.  
Time—Eight minutes.  
Setting—Full stage.

The two men were made up as clowns and the woman wore a flashy gown, changing later to knickerbockers. She entered on a two-wheeled cart drawn by a dog. The vehicle was a gaudy affair and the subsequent performance was a series of stunts by some dogs, a few somersaults by the clown, and some pigeons gathering about the top of the cart. The orchestra kept going full speed ahead, as is usually done for the benefit of such acts. If opening or closing acts must be had, we suppose such offering must also be had. In reality there isn't much rhyme or reason to or for them.

M. H. S.

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## DEATHS

**GERTRUDE KEITH**, actress, died July 5, in Chicago, of intestinal trouble, after a ten day's illness.

She was the wife of Robert Brister in private life, leading man for Olga Petrova in "The White Peacock," and was 32 years old. For several seasons she was in the cast of "The Bride of Paradise" and also appeared in numerous vaudeville and stock companies. Interment was in Chicago.

**MARIA GELBERT**, Spanish comic opera singer, for many years one of the most celebrated stars of Paris died in that city last week, practically alone and forgotten.

She was born in Madrid in 1857 and educated in the Paris Conservatory of Music. She created the roles of the Beautiful Persian, the Grand Mogul and many others. After an unhappy love affair in 1890 she abandoned the stage and since that time lived in seclusion.

**LOUIS S. MCCLELLAN**, formerly well-known vaudeville producer, died last week at his residence, 160 Wadsworth avenue.

During the World War Mr. McClellan was sponsor to a great amount of entertainment given to soldiers in the military hospitals in France. He was born at New Florent, Pa., sixty-one years ago and for a number of years was connected with the passenger department of the Wabash Railroad of which his brother, W. B. McClellan is an official. In addition to his brother, he leaves his widow, Mrs. Emma Kelly McClellan.

**JOHN EDMUND COMERFORD**, actor and theatrical manager, died in Boston last week aged sixty, after an illness of over two years.

He was leading man for Clara Morris, Margaret Miller, Mrs. Langtry and played the star role in "Claude Melnotte," besides scoring successes in Leah, Camille, The Honeymoon and Don Caesar de Bazan. Later he became manager of various Boston theatres and on his retirement three years ago took up the breeding of collie dogs. His Kyledale collies kennels became famous all over the world. He owned Bayard of Melton, said to be the largest collie in the world.

## CLARIDGE TO REMAIN HOTEL

Edward Arlington, who bought control of the Claridge-Annex, Wallick and Yates Hotels recently, concluded a deal with L. M. Boomer last week to take over the entire Claridge Hotel, excepting grill and dining rooms, which are to be converted into shops.

All of the hotel rooms and baths, ball-room, Far Western Club and entire plant will be operated as a hotel, even to the laundry, completing the leasing of the entire Claridge unit of over 600 rooms. The sublease from the Claridge Company, through Morris Glaser, covers twenty-one years at a net rental of over \$2,500,000, including purchase of all furniture and fixtures. Manager Berney will remain in active charge. Harvey B. Nevins was the broker.

Portland Hotel Company, with John P. Flannery as president, sold its twenty-one-year lease of Felix-Portland Hotel, No. 132 West Forty-seventh street, to Milton J. Gusdofer, proprietor of Hotel Remington which abuts in the rear. He intended to connect and operate them under one management. D. F. Pride and Matt Phillips were the brokers.

## ROYALTY AT THE LATZCELLAR

ATLANTIC CITY, July 17.—Count and Countess Zichy, whose recent sensational marriage created almost world-wide interest, have been booked to appear nightly for the rest of the Summer at the Latzcellar in the Alamac Hotel here, beginning July 20. Countess Zichy was formerly Charlotte Demarest, a member of one of the best known families in New York. Her marriage to the Count was unexpected, coming as it did just one day before her scheduled wedding to the scion of a wealthy New York family.

It was reported that the Count and Countess would go into the movies, but their engagement at the Latzcellar, secured through the New York agency of LaBlanc & Gilman, is their first professional appearance.

Their routine at the Latzcellar will consist of a series of dances.

## BOOSTING EQUITY PLAYERS

Society women are heading committees to secure season subscribers to the Equity Players, which will open at the Forty-eighth Street Theatre in the Fall. Newport, Southampton, Gloucester and other summer resorts. Among those heading the campaign are Mrs. Julia Hoyt, Alice Fisher Harcourt, Grace Filkins, Edith Wynne Mathison and others.

## U. S. SENATOR ARRAIGNS THE FILMS

WASHINGTON, July 17.—Calling attention to the fact that he had introduced a bill for the setting up of a censorship of motion pictures in the District of Columbia, Senator Myers of Montana, on the floor of the Senate recently, made a scathing arraignment of the motion picture industry and the men at the head of it. He declared that those who controlled the industry seemed to feel that only "the sensual, the sordid, the prurient, the ways of extravagance and the paths of shady life" had any change of making profits.

Senator Myers referred to former Postmaster-General Will H. Hays, and said that he hoped that it was true that his appointment was not political and was for the purpose of cleansing the films. He charged that the men who control the industry had openly declared that they intend to make their influence felt in politics for the defeat of censorship.

"The State," said Senator Myers, "has an interest in citizenship and a concern in the education of the young; it has an interest in good morals. It regulates in many ways those things, and the motion picture industry concerns all of those things, and is, therefore, subject to regulation by the State. It has become a public utility. The motion picture industry has a great power, and I think I can say that it has been frightfully abused and misused, so much so that there has arisen a determined and powerful movement in favor of official censorship."

"The industry has gone so far in defying public sentiment and has been so flagrant in its abuse of its privileges that a public sentiment for censorship has been aroused which will not be brooked. It may be temporarily checked; it may be temporarily lulled by fair promises, but it is bound to grow, because censorship is needed and would be a good thing."

"I believe that a great deal of the extravagance of the day; a great deal of the disposition to live beyond one's means, yea, a great deal of the crime of the day, comes from moving pictures. Through them young people gain ideas of fast life, shady ways, laxity of living, loose morals. Crime is freely depicted in alluring colors. Lax morals are held up lightly before them. The sensual is strongly appealed to. Many of the pictures are certainly not elevating; some, at least, are not fit to be seen."

"I believe moving pictures are doing as much harm today as saloons did in the days of the open saloon—especially to the young. They are running day and night, Sunday and every other day, the year around, and in most jurisdictions without any regulation by censorship. I would not abolish them. They can be made a great force for good. I would close them on Sunday and regulate them weekdays by judicious censorship. Already some dozen or more States have censorship laws, with the right of appeal to the courts, and the movement is on in many other States."

"When we look to the source of the moving pictures, the material for them, the personnel of those who pose for them, we need not wonder that many of the pictures are pernicious."

"The pictures are largely furnished by such characters as 'Fatty' Arbuckle, of unsavory fame, notorious for his scandalous debauchery and drunken orgies, one of which, attended by many 'stars,' resulted in the death of Virginia Rappe; William Desmond Taylor, deceased, murdered for some mysterious cause; one Valentino, now figuring as the star character in divorce sensations. Many other of like character might be mentioned."

"Unless there be speedy and great improvement in the character of moving pictures, nation-wide censorship is not far distant. In my opinion, it should be had anyway, as a safeguard and as an aid to Mr. Hays in his announced undertaking to elevate the tone of the business. He would find it a great help."

"I call attention to the fact that I have introduced in the Senate a bill for a very reasonable and mild censorship law for the District of Columbia, modeled after the successful Massachusetts law, with right of appeal to the courts, which has

been referred to and is pending before the Committee on the District of Columbia; also, to the fact that I have offered a resolution for an investigation of the open, bold and brazen declarations of some of the head men of the industry that they are going into politics to defeat all legislators and legislative or Congressional candidates who favor any form of censorship, however mild, and all who will not pledge themselves to oppose all forms of censorship, which resolution was referred to and is pending before the Committee on the Judiciary."

"I hope early and favorable action may be had on both measures. These measures may not succeed in this Congress, but if not, and if there be not great and speedy improvement in the character of the motion picture industry, like measures are sure to succeed in some other Congress at no distant day. The people are beginning to be concerned and aroused."

## FEW GERMAN FILMS IN U. S.

The flood of German made films which according to predictions of picture men was due to reach the United States has not materialized.

Of the great amount of films made during the past year or two in that country only about twenty-five have attained success, according to A. H. Kauffman, of the Famous Players, who is now permanently located in Berlin.

"Following the success of 'Passion,' which created a sensation in America, German companies saw an opportunity for a wide market in America and have been producing much of the same kind of film, but in the meantime the taste of the American public for costume and spectacular films has changed, and there are scores of such films still on hand which cannot be marketed," said Mr. Kauffman.

"Germany at present," said the American film man, "has but three names which are selling attraction in America. The greatest is Pola Negri, who starred in 'Passion,' and the others are Ernst Lubitsch, Germany's foremost director, and Paul Wegner, actor and director. Wegner and Negri are now being cast in a forthcoming production, directed by Lubitsch, and Mr. Kauffman believes the combination will result in one of the best pictures that has yet come out of Germany. It is the first time Wegner and Negri have been cast together since the production of 'Passion.'"

Pola Negri has appeared in no films for four or five months, as she has been on vacation since leaving the Ufa Film Company to join the Efa combination, which has direct connection for marketing the best of its output through the Paramount Company of America.

"It is merely a matter of time, however," said Mr. Kauffman, "until other directors will appear and artists as well. But it requires some time to get the correct idea of what the American public wants. 'The Loves of Pharaoh,' which was recently sent to America, has gone well, but not many others have had sensational successes."

Contrary to general belief, American companies are not engaged in actual production in Germany, but merely get options on the output of the best studios. "We merely want to guarantee the public in America that they can get the best films produced any place in the world," said Mr. Kauffman, in this connection.

Scores of American film stars have paid visits to Berlin recently, but none has yet arranged to do any work here. Following the Chaplin visit last fall screen celebrities have been flocking to Europe, recent Berlin visitors being Gloria Swanson, Rubye Deremor, Anna Q. Nilsson, Ann Forest, Lottie Pickford, James Kirkwood, Norman Kerry, Marshall Neilan and Fannie Ward.

## OPERA DIRECTOR DISAPPEARS

MINNEAPOLIS, July 15.—Josef Andre Tressi, who was directing a company of opera singers for the local municipal Grand Opera season, disappeared mysteriously this week, and no traces of him have been found. Officials are making a thorough search. According to city officials Tressi told them he had formerly been interested in the development of municipal opera in England, South America, and Australia.

## LETTER LIST

GENTLEMEN	LADIES	Phanto the Mystic
Adams, Wm. S.	Baker, Evelyn	Posty, Charles
Berman, A.	Burroughs, Betty	Timney, Frank
Brickmont, Chick	Channing, Ruth	Woodford, Milton
Coleman, W. R.	Clark, Jean	Wunch, Fred
Deagon, Arthur	Clifford, Jean	
Enke, Louis	Clifton, Sisters	
Foot, Courtney	De Billis, Dorothea	
Holtzworth, Saxl	Earle, Julia	
Lester, Chas.	Hudson, Vivian	
Massey, Jack and Jean	Kennison, D.	
McDonald, M. V.		
Mellas, Cleo		
Morris, Leroy		
Ormonde, Harry		
Pandor, Billy		

Kough, Mary	Kimball, Babe	La Porte, Jane
La Von, Lillian	Lindau, Mary	Miller, Marie
Newcombe, Jean	Owen, Flo	Powers, Babe
Price, Miss Ray	Reed, Mrs. Ray	Riberg, Inez
Washington, Fannie	Wilson, Elinore	Winters, Marie
Wood, Pearl		

## ABOUT YOU! AND YOU!!

Mary Clinton who won an opportunity contest at the 81st Street theatre recently is appearing there this week.

Anna Chandler was unable to sail for England last week as scheduled, because she could not secure accommodations.

James B. Moore, a manager on the staff of Wagenhals and Kemper is spending his annual vacation in Maine.

Wyrley Birch, last season stage manager of the Eastern "Bat" company has been re-engaged for next season.

Wyley Birch, last season stage manager of the Loew booking offices is spending his vacation in Atlantic City. John will be back at his books on Monday.

Robye Adair and her "Sun Kist Serenaders" will headline the bill at the Globe Theatre, Philadelphia, next week.

Ernie Williams, of the Loew office will leave on his usual summer vacation on Saturday.

Harold Whalen and Harry Jans have joined hands and are doing an act together.

Al Rogers, vaudeville agent has taken the Stutz out of the paint shop and is burning up the roads with it, looking for acts.

Jack Conway is back in New York. He left the Pantages road show he was with in Frisco. Jack may head a Shubert unit this season.

Wahl and Francis are on their way toward the East via the Loew Circuit.

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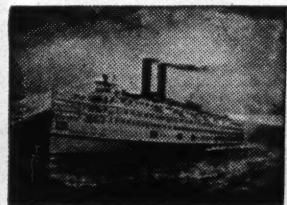
1688—Fred A. Moore—Material.  
1689—M. A. E. Becker—Act.  
1690—Morris Perlman—Song.  
1691—S. E. Cox—Song poem.  
1692—Arthur J. Piotron—Song.  
1693—Kramer & Johnson—Act.  
1694—Moore & Davis—Novelty Act.  
1695—Anna Vivian—Song poem.  
1696—P. T. Selbit—Novelty Act.

1697—Lou Monte—Monolog.  
1698—George Le Fevre—Novelty Act.  
1699—Casson Bros. & Miss Marie—Act.  
1700—Evelyn Delmar—Title of Act.  
1701—Toto Hammer—Act.  
1702—Clarice V. Ashbaugh—Song poem.  
1703—Bailey & Cowan—Act.  
1704—Evangeline Deverell—Story.

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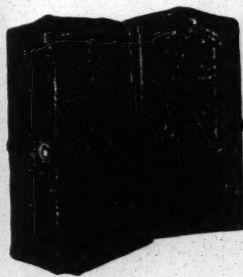
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